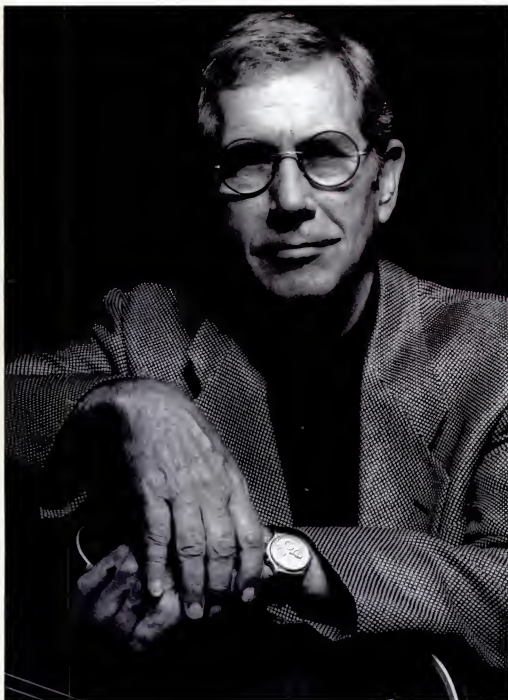


\$5.95 (U.S.), \$6.95 (CAN.), £4.95 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • DECEMBER 6, 1997



CHET ATKINS

The Century Award

Billboard's
highest
honor for
distinguished
creative
achievement

A Portrait of the Artist
By Timothy White



Holy s#!t, it's 1



The pioneers of music on television
are staking out new space.
Introducing the first complete package of distinct
music channels created for the digital universe.



M2



MTV Ritmo



MTV Indie



MTV Rocks



VH1 Soul



VH1 Smooth



VH1 Country

happening again!



This One



R29P-3PB-XHJO

Club ONYX

Miami Beach

Presents

THE VERGE

As 1997 Comes to a close, the entire Entertainment Industry is on
The Verge of a new Millinium...

That which was once fragmented has evolved.

No longer are the lines that divide Film, Music, Art, Theater, Fashion
and Sports clear and Stringent:

It's the beginning of a new Era in the entertainment Business...

The term crossover has taken on new meaning.

Hip Hop Artist are promoting clothing lines, Actors are recording
Music, Poets are directing Mini-Movie Music Videos.

The entire industry is becoming a "Perfect Montage" of societal
thoughts Ideals & Methodologies.

This is the catalyst from which a new vehicle has been Born....

That vehicle is

THE VERGE

THE VERGE COMMENCES

Saturday December 6th, 1997

@ Club Onyx

245 22nd Street @ Collins Ave.
Miami Beach, Fl.

FEATURING A SPECIAL PERFORMANCE BY:

SO SO DEF RECORDING ARTISTS

"JAGGED EDGE"

Performing there new Hit

"The Way That You Talk"

FEATURING JERMAINE DUPREE & DA BRAT.

For Reservations or Travel Info please phone

305 604-0684 Fx. 305 604-0693 email: The Verge 98 @ Aol.COM

Billboard

IN MUSIC NEWS



Persian
Classical
Music Is
Finding
New Favor
In West
PAGE 13

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

DECEMBER 6, 1997

Labels Piggyback On The Success Of Best-Selling Books

BY EILEEN FITZPATRICK

LOS ANGELES—The tremendous success of such best-selling authors as Deepak Chopra, Neale Donald Walsch, Thomas Moore, and dating guru John Gray has some labels seeing the writing on the wall: Spiritual themes sell. Now they are tapping into that vein themselves with the release of companion audio projects that translate the spiritual mood and message of those and other books into music.

On Nov. 18, Windham Hill released "Conversations With God," a compilation inspired by Walsch's best-selling "Conversations With God, Book 1," which has spent 48 weeks on The New York Times' nonfiction best-sellers list.

(Continued on page 89)

RETAIL TRACK

An Update On The State Of Affairs At Alliance Ent.

PAGE 74

Spain Stresses Latin Links New Awards Build Bridge To Americas

BY HOWELL LLEWELLYN
AND ADAM WHITE

MADRID—Spain's music industry is celebrating the success of its inaugural Premios Amigo awards ceremony, regarding it as the first foundation stone of a new, trans-Atlantic link with Latin America.

"This is the beginning of a process which we really think will invigorate the Latino music markets," Warner Music Spain president Saul Targarro

after the Nov. 20 ceremony in Madrid.

Among those honored were several Spanish artists whose music has already attained popularity abroad, including Rosana Arbelo, Alejandro Sainz, and Ricky Martin. The 16 awards were divided into Spanish, Latin, and international categories; indeed, they are thought to be the first such ceremonies outside Latin America to embrace that region's artists with a separate category.

Another key honoree was



ARBELO

(Continued on page 87)

Electronica: The Beat Goes On

Genre's Long-Term Potential Now The Focus

BY DOUG REECE
AND LARRY FLICK

NEW YORK—The unexpected breakout success of the Chemical Brothers and in 1996 sparked a media frenzy heralding the dance-rooted electronica genre as the sales savior of an ailing U.S. music industry in '97 (Billboard, Feb. 16). After a year of minor victories and mixed sales for a spate of major-label signings, a more guardedly optimistic industry outlook prevails.

Old-repeated words like "education" and "patience" now suggest a state-of-mind-seized gear more for a marathon than a sprint.

"Is it going to be 'the next big thing' that all the hype has tried to make it out to be? Possibly not," says Keith Wood, CEO of Caroline Records (U.S.), whose Astralwerks subsidiary has been at the forefront of the electronic dance movement with such successful acts as the Chemical Brothers, Photek, Fatboy Slim, and Future Sound Of London.



BT

"But that's a good thing. Anything that explodes has a very short life span."

Other industry executives apparently agree, given the continued commitment of major labels and the market saturation of electronic projects. Acts with major-label projects in current release include Brian "BT" Tranter on Kinetic/Reprise; Sneaker Pimps



FLINE

and Daft Punk on Virgin; Crystal Methel on Outpost/Geffen; DJ Shadow and DJ Krush on Mo' Wax/London; Olive on RCA; Gus Gus on 4AD/Warner Bros.; Aphex Twin and Laika on Sire; Apollo 440 on 550 Music; Forthead on Go! Beat/London;

(Continued on page 86)

U.K. Ponders Appetite In U.S. For Its Artists

BY DOMINIC PRIDE

LONDON—The U.S. industry was unrealistic in expecting the new wave of electronic music to energize a sluggish market, say British artists and labels.

But American audiences can—and will—accept the new generation of gritty U.K. alternative dance acts, argue observers here, though the movement will develop organically, just as it did at

home. Earlier this year, some American industry executives were predicting that "electronica," a catch-all genre that puzzled so many as it irked here, could provide a much-needed impulse in a market lacking a defining creative

(Continued on page 86)

Foreign Signings Paying Off For Germany's Major Labels

BY WOLFGANG SPAHR

HAMBURG—Germany is fast becoming a powerhouse for international A&R.

Disaffiliation with repertoire signed by their affiliates in English-speaking markets has led German execs to sign acts directly, say labels here. Now German majors are beginning to see significant revenue streams from their sister companies worldwide as their own signings gain international recognition.

German companies are getting



COLLINS

used to breaking international acts in the Germany, Switzerland, and Austria (GSA) market before offering them to their partners in the U.S. or the U.K. Again. Backstreet Boys, 'N Sync, and Worlds Apart are just some of the names that were well-known in Germany before becoming famous in Europe. Randy Crawford and Bootsy Collins are just two of the acts finding deals and being produced there.

For many years, German companies have signed acts that may have fallen foul of fast-moving tastes in the English-

(Continued on page 102)

MUSIC VIDEO

Jamiroquai, Elliott Vids Get Billboard Honors

BY CRAIG ROSEN

LOS ANGELES—"Virtual Insanity," the breakthrough clip by Work



JAMIROQUAI



ELLIOTT

Group/Epic set Jamiroquai, scored a hat trick at the 19th annual Billboard Music Awards, held in

(Continued on page 104)

MTV, Box To Bow Multiplex Channels

BY CARLA HAY

LOS ANGELES—The music industry is reacting with guarded optimism to the official announcements from MTV Networks and the Box regarding their launch of "multiplex" digital channels, focusing on specific musical genres. If

(Continued on page 80)

Internet Exposure Ups Profile Of Clips

BY DOUG REECE

LOS ANGELES—The growing presence of music videos on the Internet stands to be a boon for record labels looking for alternate means of exposure for their artists.

(Continued on page 82)

FIRST with the NEWS

If getting the news first is important to your business — get **BILLBOARD BULLETIN** daily fax service every morning. Call Now! NY: 212-536-5261 • LONDON: 44-171-323-6686 or e-mail: jsculties@billboard.com

ACROSS THE



RAKIM • THE 18TH LETTER
PLATINUM
UNIVERSAL
53111



REEL BIG FISH • TURN THE RADIO OFF
GOLD
MOJO
59013



MOHIFAN • MOODS...MOMENTS
GOLD
UPTOWN
52908



ERYKAH BADU • RADUJIZM
TRIPLE PLATINUM
KEDAR
53027



CRUCIAL CONFLECT • THE FINAL TIC
GOLD
UNIVERSAL
53058



SISTER HAZEL • SOMEWHERE MORE FAMILIAR
GOLD
UNIVERSAL
53103



M.I.G. • NO MORE GLORY
GOLD
SWAVE HOUSE
53165



CHUMBAWAMBA • TURTHUMPER
DOUBLE PLATINUM
REPUBLIC
52079



Thank You Very Much To Our Friends
ON OUR 2ND ANNIVERSARY

UNIVERSE



HEAVY D • WATERBED HEV
GOLD
UPTOWN
530-1



ERYKAH BADU • LIVE
PLATINUM
KEDAR
50109



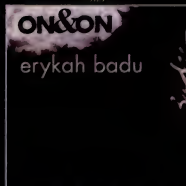
MERRIL BAINBRIDGE • THE GARDEN
GOLD
UNIVERSAL
530-1



LOST BOYZ • LEGAL DRUG MONEY
GOLD
UNIVERSAL
530-1



CRUCIAL CONFLICT • HAY
GOLD
UNIVERSAL
530-1



ERYKAH BADU • ON & ON
PLATINUM
KEDAR
50022



LOST BOYZ • LOVE, PEACE & HAPPINESS
GOLD
UNIVERSAL
530-1



HEAVY D • BIG DADDY
GOLD
UPTOWN
530-1

Available At Retail, Radio, Press & Video
UNIVERSAL (NOV. 23rd)

ANDREA BOCELLI

The New Voice Capturing the Hearts of Millions

ROMANZA

Over 8 Million Units Sold Worldwide

#2 WORLD MUSIC CHART

#22 NEW ARTIST CHART

Featuring the hit song
"Time To Say Goodbye"
with Sarah Brightman

National airplay includes The Delilah Show, Westwood One, WLTE (Minneapolis), WPCH (Atlanta), WQEW (New York), KLAC (Los Angeles), WMJX (Boston), WXKS-AM (Boston), KCWW (Detroit), WRMR (Cleveland), KJUL (Las Vegas), KJWL (Fresno), WRVR (Memphis)

Watch Andrea Bocelli - *An In The Spotlight Concert*
on PBS beginning November 30



Andrea Bocelli
A Night in Tuscany
Filmed in Pisa, Italy this 90
minute home video features a
mix of classical and popular
ballads including 7 songs from
the hit album *Romanza*.
Available December 9 from
PolyGram Video.

romanza
BOCELLI

Love Songs For The Lover In You

Available on Philips CDs and Cassettes

PHILIPS

A company
www.philips.com



Sugar



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

1	THE BILLBOARD 200 • RELOADED • METALLICA • GUSTO	102
2	BLUES • DEVILS WILD • B. B. KING • MCA	38
3	CONTEMPORARY CHRISTIAN • YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS LEANN RISES • CMC	34
4	COUNTRY • COME ON OVER • SHANIA TWAIN • MERCURY	31
5	GOSPEL • GOD'S PROPERTY • GOD'S PROPERTY GOD'S PROPERTY FROM KURT FRANKLIN'S NU ANTHEM • BETH	37
6	KEITHSNEKERS • ROCKIN' IN THE BOOTH • RCA	22
7	KID AUDIO • DISNEY'S CHRISTMAS COLLECTION VARIOUS ARTISTS • WALT DISNEY	77
8	THE BILLBOARD LATIN 50 • CONTRITA LA COPIRETE • MARIC ANTHONY • BMG	35
9	POP CATALOG • MIRACLES - THE HOLIDAY ALBUM • KENNEDY G • A&M	78
10	R&B • LIVE • ERICHA BARDU • RCA	24
11	REGGAE • THINK LIKE A GIBL • DAFNA KING • BOWIE	38
12	WORLD MUSIC • THE BOOK OF SECRETS LORENA MCKENNETT • WARNER BROS.	38
13	THE HOT 100 • SOMETHING ABOUT THE WAY / CANDLE IN THE WIND 1997 ELTON JOHN • ROSS	100
14	ADULT CONTEMPORARY • SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN • ROSS	91
15	ADULT TOP 40 • I DON'T WANT TO WAIT • MILLA COLE • RANCO	91
16	COUNTRY • LOVE GETS ME EVERY TIME • SHANIA TWAIN • MERCURY	32
17	DANCE / CLUB PLAY • GRINAH • CLUB #1 FEATURING BUBI COOPER • REDHEAD	29
18	DANCE / MAXI-SINGLES SALES • FEEL LIKE A GIBL • DAFNA KING	29
19	LATIN • Y FUELO ALIQUEN • MARIC ANTHONY • BMG	34
20	R&B • MY BODY • LSG • ENTERTAIN	24
21	RAP • FEEL SO GOOD • MAKE • B&W	27
22	ROCK / MAINSTREAM ROCK TRACKS • TOUCH FEEL AND SPIN • DAYS OF THE NEW • OUTPOST	93
23	ROCK / MODERN ROCK TRACKS • TUBI-HUMPING • CHUMBAVAMBA • REPUBLIC	93
24	TOP VIDEO SALES • THE HOT 100: JARVIS BARKER UNIVERSAL VIDEO HOME VIDEO	80
25	HEALTH & FITNESS • OPRAH: MAKE THE CONNECTION • BUNNY VESTER HOME VIDEO	82
26	MUSIC VIDEO SALES • TULSA TOWNS AND THE MOLE OF NOWHERE RANCO • POLYGRAM	83
27	RECREATIONAL SPORTS • MICHAEL JORDAN: ABOVE & BEYOND • FOXVIDEO	82
28	RENTALS • THE FIFTH ELEMENT • COLUMBIA TRIStar HOME VIDEO	83

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL • PAUL McCARTNEY'S STANDING STONE LONDON SYMPHONY ORCHESTRA CONDUCTED BY SIM CLARKE
CLASSICAL CROSSOVER • MERRY CHRISTMAS FROM VIENNA PLACIDO DOMINGO / TING HUANG / MICHAEL BOLTON / SOHY CLARKE
JAZZ • TO SEE YOU • HARRY CONNOR, JR. • COLUMBIA
JAZZ / CONTEMPORARY • GRADUATES • HENRY G • A&M
NEW AGE • TRIBUTE • NANA • VIRSH
CHRISTMAS • SNOWED IN • HANSON • MERCURY

THE CENTURY AWARD
17 **Chat Atkins** honored.
TOP OF THE NEWS
12 **MIDEM Asia** convention relocates to the Indonesian vocational hot spot Bali.

ARTISTS & MUSIC
14 **Executive Turntable**: Capitol Records ups Liz Heiler to executive VP of new media.
18 **Yo-Yo Ma** is featured on 'The Long Lesson' soundtrack.
18 **The Red Hot Chili Peppers** and **the Beast** are both albums, including Hanson and Raufal.



ROOTY COLLINS: P. 23

16 **Soundtracks And Film Score News**: Capitol Division issues soundtrack to "Screen 2."
22 **Popular Uprising**: Kottonmouth Kids to issue their debut set on Capitol.
23 **88** **Rooty Collins' new album**, "Fresh Outta 3' University," is out on WEA Germany.
27 **Boxscore**: **Eilon John** grosses \$1.2 million in Montreal.
28 **Dance Ties**: **Clubland** celebrates Danny Tenengki's long-awaited single "Elements."
30 **Country**: **Disney's** entry into country music relies on Music



THE ROOTS OF BLACKNESS: P. 27

City veterans.
34 **Latin Notes**: **Latin America** still music industry's fastest-growing region in the world.
37 **Higher Ground**: **Former** Prince guitarist Dick Dikerson releases first solo set, "Ironman."
37 **In The Spirit**: **Sounds Of** Blackness stay in the spotlight through soundtracks and TV.
38 **Jazz**: **Blue Notes**: **Sounding** to 'Midnight in the Garden of Good and Evil' has jazzy twist.
39 **Classical/Keeping Score**: **Tullis Schiavon** enjoy newfound notoriety under major distributor.
45 **Studio Action**: **Wolf** Fichon produces the best in early music recordings.
63 **Songwriters & Publishers**: **BMG Music** expands its presence in Asia.

INTERNATIONAL

65 **Japanese outburst**: **socially** JASRAC proposes a royalty rate for works in new media.
68 **Hits Of The World**: "Spice-world" album heads the Eurochart.
69 **Global Music Pulse**: **South** African group Twins releases its third album, "Higher And Higher."
70 **Canada**: **Newfoundland's** Ennis Steeles met swift success with "Red Is The Rose."
70 **Home & Abroad**: **Promo** spots for Swedish singer/songwriter Magoria appear on CNN.



HUNT TENENGI: P. 23

REVIEW & PREVIEW
84 **Spotlight reviews of latest** from Ron Size & Represent, Sandi Patty, and Tojo Sevelle.

PROGRAMMING
90 **if High A radio had existed in** the '80s, which artists might be bigger today?
92 **AirWaves**: **The Curly's** greatest-hits package includes are hot new single.



FIMO SISTERS: P. 70

93 **The Modern Age**: **G. Love** examines two-faced people in new single, "Wearing Stones."
94 **Music Video**: **MuchMusic's** "Intimate & Interactive" live concert series kicks off new season.

FEATURES

64 Update/Interviews: **Music** journalist Robert Palmer decries of live-disc complications.
67 **Classified**
84 **Joel Rubin**
104 **Between The Bulletin**: **Melissa** enters The Billboard 200 of '1.
106 **Chart Seal**: **Having charted** separately, the members of LSG are now on the charts collectively.
106 **Market Watch**
106 **Homefront**: **The New York Times** and BP launch entertainment World Wide Web site.

EMI Eyeing New Efficiencies In Wake Of 'Flat Market'

BY JEFF CLARK-MEADS

LONDON—The EMI Group says suggestions that it is about to shed jobs and cut back its activities are unfounded. "The speculation arose because of a phrase in the statement accompanying the company's interim figures released Nov. 24 that said that, because of the difficult world market, EMI "will continue to address the cost base of our operations around the world." But chairman Sir Colin Southgate tells Billboard, "People have leapt onto the idea that we are going to slash a thousand jobs—but it's nothing like that whatsoever." Southgate says the reality is that EMI is reacting to a flat world market by seeking new efficiencies. "We are building a central distribution facility at Uden (in the Netherlands) for larger, bulk items," Southgate says. "That will obviously give us a lot

greater efficiency, and we have a program of things like that which will make us more efficient." Such efficiencies are made necessary, he adds, by a market that Southgate says is growing at 1% currently and that will continue to rise at that rate throughout next year. Southgate says this conclusion is not just EMI's perception but is a common view across the industry. "It's not just EMI that thinks this. Sony and Warner and PolyGram do as well." In the six months to Sept. 30, the EMI Group—which encompasses all EMI Music labels and publishing companies and the HMV retail chain—had revenues up 4.9% to \$2.62 billion at constant exchange rates, the company says. However, operating profit fell by 4.5% to \$194.5 million. The company adds that the strength of the British pounds in which it reports reduced the real value of revenues by \$248 million to

\$2.37 billion and operating profit by \$23.5 million to \$170.7 million. EMI Music had a decrease in operating profit of 3.6% at constant exchange rates to \$216 million on revenues up 3% at \$1.92 billion. At actual exchange rates, the company says, operating profit was 14.6% down at \$191.42 million on revenues down 8.4% to \$1.7 billion. At HMV, which includes U.K. book-selling chain Dillon, first-half sales rose 5.9% to \$665 million. Sales were up 14.1% at constant exchange rates, the company says. HMV had an operating loss of \$20.7 million, a result in line, says the EMI Group, with expectations for the quieter first half of the year. The EMI Group points out, though, that in comparable stores, HMV's sales were on average 3.2% ahead of market growth. During the first half, HMV added 6,000 square meters of trading space to its global operations, the company says. (Continued on next page)

EMI

(Continued from preceding page)

pany says.

Southgate says the fact that EMI Music had its operating profit reduced at a time when revenues rose was largely a function of a change in fortunes for the company's Japanese affiliate.

"Japan has gone from a substantial profit in the first half of last year to a loss for this year," says Southgate. "It's the biggest swing we have."

He notes that EMI is still in the process of "revitalizing" its Japanese management that it began in May but adds that one of the reasons for the poor showing there in the first half was "a lousy release schedule." He expresses his confidence, though, that the company will be back in profit in the second half of EMI's fiscal year.

Southgate says the performance of the Japanese company should be seen against the background of a total market down 12%. He notes another area of difficult trading as Southeast Asia, where, he says, the

'If we've done nothing else in the last seven or eight years, we have improved efficiency'
—Colin Southgate

market "is in the toilet, if I may put it that way. It was 10% off in the first half and is probably much worse by now."

The strength of the British pound has also sucked imports into the U.K. from continental Europe, he states, whereas in times of a weaker pound, imports flowed the other way. Southgate cites the U.S. market as up by around 3.5%.

Within these conditions, he says, EMI's strong release schedule— spearheaded by Spice Girls' "Spice" (the EMI Group's top-selling album, with 8 million units sold in the period on top of 9.5 million sold last year), Radiohead's "OK Computer," the Rolling Stones' "Bridges To Babylon," Sir Paul McCartney's "Flaming Pie," and Meredith Brooks' "Blurring The Edges"— raised the company's global market share in the six months by 1.6% to "around 14%."

Bolstered by this, Southgate says he remains confident of EMI's ability to survive a flat market. "I do believe we are an extremely efficient organization. If we've done nothing else in the last seven or eight years, we have improved efficiency. Efficient organizations always do better in these times. I remain bullish."

Southgate states that there have been no offers to buy the EMI Group despite its successful establishment as a stand-alone company following de-merger from Thorn EMI last year.

EMI reports in British pounds. The exchange rate used in this story is \$1.70 to the pound.

THE ROLLING STONES BRIDGES TO BABYLON TOUR '97-'98



**ONLY ONE COMPANY
COULD GET 3 MILLION
PEOPLE INTO THE
ROLLING STONES CONCERT
FREE!**

LIVE ON
DIRECTV
FRIDAY
DEC 12
8PM!

- Over 3 million DIRECTV® residential subscribers will see it free on December 12.
- Broadcast live in digital picture and CD-quality sound—the next best thing to being there.
- Major marketing blitz includes television, radio and print advertising, plus localized radio and retailer promotions and much more.
- Join DIRECTV and take your pay per view events to the next level.


DIRECTV.
SATELLITE TV AT ITS BEST



To receive this special event you must have a DSS receiver and a DIRECTV residential subscription. Programming is for private viewing only. Commercial locations require an appropriate license agreement. Commercial service is subject to state and federal penalties. Programming, pricing, scheduling, terms and conditions are subject to change. ©1997 DIRECTV, Inc. DIRECTV, DSS and "Satellite TV At Its Best" are trademarks of DIRECTV, Inc., a unit of Hughes Electronics Corp. All other marks are the service marks or trademarks of their respective owners.

Knight's Latest Legal Setback Brings Federal Prison Sentence

■ BY CHRIS MORRIS

LOS ANGELES—Already serving a nine-year state sentence on an assault conviction and facing a U.S. probe into his business affairs, Michael "Suge" Knight was hit with an 18-month federal prison term on Nov. 24 here after his probation in a 1994 weapons case was revoked.

Following an agreement between Knight's attorneys and federal prosecutors, the record executive will serve only six months of federal prison. He was credited with the year he has served in state prison since L.A. Superior Court Judge J. Stephen Cansler revoked his probation in the assault case on Nov. 26, 1994.

Knight will do his time in a federal facility upon completion of his state sentence. He will be housed at the Probation office James Bouchard said that Knight will end up serving 4½ years of his nine years of state time if the incarceration in the Men's Colony in

San Luis Obispo, Calif., with the addition of the federal sentence, Knight should remain behind bars until sometime in early 2002.

Knight's latest legal setback stems from his role as a minor player in a major 1994 drug network and is tied to a 1992 assault in L.A. and a much-reported 1994 beating in Las Vegas.

In April 1994, Knight was named in five counts of a wide-ranging federal indictment handed up in Las Vegas. The principal target of the indictment was Ricardo Lorenzo "Ricky" Crockett, the reputed kingpin of a large cocaine-trafficking ring. Knight, who was one of 30 defendants in the case, was charged with illegally purchasing two 40-caliber Glock pistols from a

(Continued on page 105)

MIDEM Asia '98 Is Being Moved To Bali Switch From Hong Kong Is Aimed At Cutting Costs

■ BY GEOFF BURPEE

HONG KONG—Relocating MIDEM Asia to the Indonesian vacation center of Bali from the business powerhouse that is Hong Kong does not, at first, sound like a way to reduce costs.

But officials at the Paris-based Reed MIDEM Organisation (RMO), which stages the annual West-meets-East convention, contend that the venue switch in 1998 will save participants between 10% and 30% compared with this year.

MIDEM Asia '98 is now due to be held May 26-29 in the Sheraton Hotel Convention Center in Bali's Nusa Dua resort; it was originally scheduled to take place in Hong Kong earlier this month.

Moreover, a cross section of music industry professionals polled by Billboard approve of the new site. "It's a wonderful idea," says Harry Hu, Asian regional VP of Warner/Chappell Music, "and it's a welcome cultural bridge between Asia and the West." "I hope the industry didn't feel that it was very useful this year."

"Bali is a great area," says Michael Priddy, managing director of the China representative office of Cherry Lane Publishing. "I think it will help boost the flagging numbers from last year. We're also going to make it more different from the Chinese companies to participate."

As an Asian resort, Bali (2,000 miles southeast of Hong Kong) is familiar to many residents of the region and as such holds little novelty value. "But with the representatives from the U.S. and the Europeans," says Bakery's Clapp, "there'll probably be a few people strolling the exhibition floors and more deals being done on the beach."

Government agencies that subsidize "Primal companies' participation in such trade events will not be concerned with the venue switch, if the Department of a spokesman at the U.K.'s Components Trade Show Industry (CTI) are typical. The agency supports events, but notations, says the DTI officer, so the move to Bali is not material.

At the British Photographic Industry, which is also participating in MIDEM Asia, GM Peter Seary says, "My reaction is that MIDEM organizers would not take too much notice of the venue. The reason [relocation] is due deliberation, and I respect that." This year, the U.K. sent more companies (105) to MIDEM Asia than last year (85).

Individual delegates, which at MIDEM Asia '97 paid a registration fee of 3,400 frames (\$600), will next year pay 2,450 frames (\$450), a 30% discount. The greatest savings are expected to come in travel packages, currently being worked out with local hoteliers, although RMO declines to cite specific figures.

At Thai Independent Bakery Records, managing director Kamol Sikool Clapp says his initial reaction was "The greatest change is the new atmosphere." But the choice of locale plays in significance compared with the harsh economic climate plaguing Thailand. "The value of the Thai baht to the dollar has plunged more than 40% since August. "I don't know how the other countries are faring," he comments, "but here it is great."

Clapp says, he plans to attend the next MIDEM Asia. "Wherever they move to," states Clapp, "I will be attending. The reason is we're an Asian publishing operation, and we're not there for vacation. We are

aiming to know more friends in the industry. We spend several days [at MIDEM Asia], and if the content is good, [the event] is useful. MIDEM should put more thought into the content. Different from the Chinese companies the industry didn't feel that it was very useful this year."

"Bali is a great area," says Michael Priddy, managing director of the China representative office of Cherry Lane Publishing. "I think it will help boost the flagging numbers from last year. We're also going to make it more different from the Chinese companies to participate."

As an Asian resort, Bali (2,000 miles southeast of Hong Kong) is familiar to many residents of the region and as such holds little novelty value. "But with the representatives from the U.S. and the Europeans," says Bakery's Clapp, "there'll probably be a few people strolling the exhibition floors and more deals being done on the beach."

Government agencies that subsidize "Primal companies' participation in such trade events will not be concerned with the venue switch, if the Department of a spokesman at the U.K.'s Components Trade Show Industry (CTI) are typical. The agency supports events, but notations, says the DTI officer, so the move to Bali is not material.

At the British Photographic Industry, which is also participating in MIDEM Asia, GM Peter Seary says, "My reaction is that MIDEM organizers would not take too much notice of the venue. The reason [relocation] is due deliberation, and I respect that." This year, the U.K. sent more companies (105) to MIDEM Asia than last year (85).

Individual delegates, which at MIDEM Asia '97 paid a registration fee of 3,400 frames (\$600), will next year pay 2,450 frames (\$450), a 30% discount. The greatest savings are expected to come in travel packages, currently being worked out with local hoteliers, although RMO declines to cite specific figures.

At Thai Independent Bakery Records, managing director Kamol Sikool Clapp says his initial reaction was "The greatest change is the new atmosphere." But the choice of locale plays in significance compared with the harsh economic climate plaguing Thailand. "The value of the Thai baht to the dollar has plunged more than 40% since August. "I don't know how the other countries are faring," he comments, "but here it is great."

Clapp says, he plans to attend the next MIDEM Asia. "Wherever they move to," states Clapp, "I will be attending. The reason is we're an Asian publishing operation, and we're not there for vacation. We are

(Continued on page 104)

BMG Classics Establishes New Euro Structure

■ BY JEFF CLARK-MEADS

LONDON—BMG Entertainment International is placing its classical operations in Europe into a new, centralized structure.

The new structure is responding to the new reality of the European Union's 15-nation single market with the setting up of BMG Classics.

BMG Classics, a new structure, will mean the head of the classical division in each European country will report to Toft rather than to the head of his or her national BMG affiliate.

The new structure is his new role once a replacement has been found for him in Denmark. In his new position, he will report to Cor Dabois, president of New York-based BMG Classical.

Dabois says that the new structure recognizes the new order in Europe and allows BMG to be more effective with its international artist marketing campaigns.

"This new structure will not only position us perfectly to respond to the rapidly developing E.U. market, but will also allow us to focus our more targeted approach in repertoire development and marketing for the adult consumer we cater to," says Dabois. "It was only a matter of finding the right executive who could both formulate the new structure and implement it."

Toft has been managing director of BMG Denmark since 1994. Prior to that, he was director of marketing and sales for EMI-Metley in Denmark and had been marketing manager, Europe, for 15 years at International in London from 1990-92.

A BMG statement says that in his new role, he "will establish and maintain

Back To Basics. Former Brad bass player Jeremy Tobeck performed tracks from his RCA solo debut, "Perfect Flux Thing," at living Plaza in New York. Pictured backstage, from left, are Bob Jamieson, president, RCA Records; Tobeck; Jack Riverson, executive VP/GM, RCA Records; and Bruce Froitt, senior VP, A&R and artist development, RCA Records.

Rock The Vote Still Rolling Strides Made, Despite Lower Profile

■ BY DYLAN SIEGLER

NEW YORK—Rock The Vote met with little media attention in the time leading up to the 1997 elections. But while some may have wondered what had become of the organization—or just plain forgotten about it—Rock The Vote was quietly and systematically reaching more than 515,000 voters and making plans to further step up its activities on the eve of the 1998 elections.

Says a Donna Frisby, acting executive director of Rock the Vote, "We did not have as strong a media presence last year—we weren't a new thing anymore. But we were out there in the community. We were in the faces of young people, which is what really counts."

Among the organization's initiatives reaching youth were the new voter registration phone number, 800-REGISTER, and voter registration available over the Internet.

Frisk says that members of the recording industry, Rock the Vote seeks to educate young people aged 18-24 about current political issues, freedom of speech, and the power of the vote.

Frisby, formerly development director for Rock the Vote, is a leading candidate in the organization's search for a new executive director following the departure of Ricki Seidman in August. Identifying the need to reach chronically overlooked black and Latino youth with the Rock the Vote message, Frisby organized Rock the Vote's urban-outreach initiative beginning in 1992 and, along with LL Cool J, founded the organization's Hip-Hop Coalition for Political Power.

"People of color are not as familiar with the Rock the Vote name," says Frisby. So in the last few years, the Hip-Hop Coalition has tailored its campaign to those of all races who identify with hip-hop culture, including political "info tours" with artists and activists like Chuck D., LL Cool J, and Parai Chideya, as well as record company executives like Hiram Hicks, president of Island Rock Music. Forty R&B radio stations took on Rock the Vote as a public-service campaign, and volunteers focused on reaching traditionally black college campuses and R&B communities at the grass-roots level.

"One thing about urban and hip-hop communities," Frisby adds, "is that you can't reach them just via the radio—they feel they're outside the system." Hence, plans for the Hip-Hop Coalition in 1998 include continued cooperation

(Continued on page 102)



Word Nashville Dissolved Targeted Country, Christian Markets

■ BY DEBORAH EVANS PRICE

NASHVILLE—Word Entertainment has dissolved Word Nashville, the 2-year-old country label that created and marketed music for both the mainstream country and Christian retail markets.

The label's roster included Brent Lamb and Skip Ewing, but one of the primary functions of Word Nashville was to market and promote a wide product from outside labels into the Christian Booksellers Assn. (CBA) market via Word Distribution.

Word will continue to market Lamb's and Ewing's albums as well as projects by other labels' mainstream acts (Collin Raye, Kenny Rogers, and Ricky Van Shelton). Word Nashville while was working in the CBA market, the label has nine albums in the pipeline, including three various-artists albums, "Hymns From The Ryman" and the

Sony Nashville releases "Common Ground" and "Cooper Super Hits." "Lundy was unavailable at press time but said publicly that the closing is due to Word's desire to put all its resources into strengthening its role as a Christian artist."

GMVP Jeff Teague, who is leaving the company with the label's closure, plans to take the strengths of Word Nashville and reposition them in a new environment. "This gives me the opportunity to take the dual-market country concept into a broader arena," Teague says. "I'm looking for ways to use the potential mainstream partners. Teague's goal is to build new country projects and drive them back to the Christian market."

Word Nashville director of marketing Rick Bowles and public relations coordinator Kimberly Eston lost their

(Continued on page 105)

R&B Acts Are Basis For Rhino School Curriculum

■ BY SHAWNEE SMITH

NEW YORK—In celebration of Black History Month in February, Rhino Records has established "Black History in Music: Songs of A People," a monthlong curriculum for high school social studies, history, and creative writing classes.

Developed by Lifetime Learning Systems, a Stamford, Conn.-based content producer, and distributor of privately sponsored educational materials, "Black History in Music" highlights African-American creations and contributions to American history and music—including jazz, classical, rock 'n' roll, blues, soul, reggae, funk, disco, rap, and hip-hop—through weekly lesson plans.

"Music relates to specific time periods," says Quincy Newell, senior product manager and urban catalog development director at Rhino. "The Civil Rights movement inspired the music of that time, and vice versa. That is the component we are using to educate the children about music." Newell says Rhino is teaching in Lifetime Learning Systems to make the curriculum credible. The current absence of musical programs in many private schools spared the effort, he adds.

"We didn't want to make it marketing intensive," says Newell, noting that the label owns the catalog or has licensed the use of many of the artists involved through reuse and compilation agreements. "Our main purpose is to educate kids and teach

them [about black history] using music as a basis vs. just history."

Set to begin in February, the curriculum will be distributed to 10,000 high schools in urban areas across the country. Teachers will receive a curriculum pack that includes a four-page guide and four reproducible student activity worksheet masters.

Class activities include "A Tour of The Music," which gives students a tour of the music on many American music styles that were influenced or shaped by African-American artists. The assignment encourages students to work in groups to research one of the styles in depth and prepare an oral presentation for the class.

"Build A Black Music Time Line" helps students develop an understanding of how different styles of music are associated with different eras and periods in history, allowing students to create a personal timeline to associate various songs or music styles with experiences or periods in their own lives.

"The Featured Artists List..." the last assignment, examines different artists' musical styles and the influences that helped create them. Class presentations will explore both personal and musical experiences of the artists.

Featured artists in the curriculum include Aretha Franklin, Otis Redding, Sugar Hill Gang, Johnnie "The Charge" Mingus, Booker T. & the MG's, Ray Charles, Curtis Mayfield, the Isley Brothers, Grandmaster

(Continued on page 39)

Persian Classical Music Finds U.S. Ears Labels Exposing Eastern Sounds To The West

■ BY BRADLEY BAMBARGER

A Baeedekr as well versed as the "Hough Guide To World Music" doesn't include a tour of the traditional Persian art, and no pop stars have plundered its charms. But Persian classical music is a true "burgeoning appeal, an international travel has become easier for Iranian artists and enterprising labels have begun to issue their work to grassroots acclaim.

One such label, the Los Angeles-based Kereeshmeh Records, has a catalog full of prime Persian classical albums, including titles by such veteran masters as setar virtuoso/composer Hossein Alizadeh, vocalist Shahrnam Nazari, and instrumentalist/vocalist Mohammad Reza Lotfi. In early February '98, Kereeshmeh has an album due with the young *kamanchek* (spike fiddle) virtuoso Kayhan Kalhor, the inspired live set "Eastern Apertures" with percussionist Morteza Ayan.

A rare solo feature for the haunting sounds of the *kamanchek*, "Eastern Apertures" is an ideal introduction to the special character of Persian classical music. Kalhor explains that the art is bound up in Persia's "very long, complicated social history. That history gives the music a unique depth. Like an old man speaking, it is the voice of experience."

A rising star in Persian classical music, Kalhor also has a solo set due next April on Traditional Crossroads/Rounder. Earlier this year,

Kalhor teamed with Indian sitarist Shujaat Hussain Khan and percussionist Swapan Chaudhuri for an exploration of the common roots of the Persian and North Indian traditions on the Shanachic album "Ghazal: Lost Songs Of The Silk Road." This month, he travels to India to record a follow-up to that solo, pioneering hybrid, with the dish due next fall.

Kalhor describes "Ghazal" as "a path between two cultures," on which the intricate beauties of the Hindustani raga and Persian *dastgah* merge spiritually and aesthetically. And, he adds, with their searching, meditative qualities, these ancient music consins also touch many Westerners similarly. Label Soffer, associate director of the New York-based World Music Institute and executive producer of "Ghazal," says she thinks Persian classical music has the potential to be as popular as North Indian classical in the West. "For Iranians here, the music has a real cultural significance. They've brought up with it, it means a lot to them. But in the hands of a master, Persian classical music is breathtakingly beautiful in a way that's apparent to most anyone."

For the first decade after the Islamic revolution in Iran in the late '70s, many musicians had a hard time working at home, so they traveled to Europe to play concerts and record. Persian classical artists have since built a considerable following in Germany, France, and



Persian classical musician Kayhan Kalhor collaborated with Indian artists Shujaat Hussain Khan and Swapan Chaudhuri on the Shanachic album "Ghazal: Lost Songs Of The Silk Road." Pictured, from left, are Chaudhuri, Kalhor, and Khan.

Scandinavia, with such European acts as Ecce, Buzsaki, and Nimbus essaying the genre.

With political tensions between Iran and the U.S. having eased in the past few years, Persian music seems poised for a renaissance in North America, particularly on the West Coast, where there is a sizable Iranian-American population. The 34-year-old Kalhor lives in Brooklyn, N.Y., and has toured the country many times. He just completed a 13-city trek with the Darian Ensemble in support of Nazari and plans solo shows for next summer, as well as a tour of the U.S. and Europe with Khan and Chaudhuri.

Soffer says the World Music Institute has had increasing success with its New York concerts with such Persian masters as Nazari and Alizadeh. This past spring, an event featuring Alizadeh and Kalhor packed the 850-seat Symphony Space. Also, the organization's concert and catalog sales of albums by Persian classical artists have been brisk, including such Kereeshmeh titles as "The Abu-Ata Concert," a stirring classic of traditional Persian song with Lotfi accompanying vocalist Mohammad Reza Shajarian, and Alizadeh's landmark "Ney-Nava," a sublime lament for Ney flute and orchestra that's the most famous composition in modern Persian classical music.

Pictured at City Hall in the Western Hill of the U.S. and Twinbrook on the East Coast, Kereeshmeh's rich catalog features sundry other social and instrumental tunes. Some of the standouts include the popular "Mystified," Nazari's textured album of Sufi songs on the mystic poetry of 13-century poet, poet Mowlana Jelaluddin Rumi; "Mystery Of Love," with a contemplative Lotfi captured live in Copenhagen singing and playing the electric setar; and Far, "Forkman," a disc of dynamic solo improvisations by Alizadeh on setar; and "Dawn,"

(Continued on page 39)

INXS' Hutchence Mourned In Australia, Worldwide

■ BY CHRISTIE ELIZER

SYDNEY—Australian Prime Minister John Howard summed up the national mood here over the death of INXS front man Michael Hutchence with a five-minute, 19-minute, 22-minute, and 37-minute speech from the Australian and world rock scene one of our most gifted and talented performers, and it's a very tragic event.

Radio stations across the land black-programmed INXS music and opened their lines to callers in the wake of the singer's death Nov. 22 here.

Newspapers also devoted up to four pages to the tragedy for the first few days, and fans set up a shrine of flowers, letters, and candles outside the Ritz Carlton hotel in Sydney, where a staffer found the body of the 37-year-old Hutchence hanging from a belt in his fifth-floor suite.

A stunned Australia went into mourning. Hutchence, its first

international rock star, reflected the country's self-image as young, vibrant, and globally successful. In 1987, INXS' Atlantic album "Kick" sold 9 million copies. The band headlined a sellout date at the 72,000-capacity Wembley Stadium in London.

Hutchence epitomized the good-looking rock star who dated high society women, including model Helene Christensen and singer Kylie Minogue. He also enjoyed an intellectual appeal, with poetry readings, music appreciation, and underground dance project Max Q. He had been working for three years on a solo album with contributions from U.K. dance producer Bomb The Bass and the Hoax's Tim Weymouth, Chris Franz, and Jerry Harrison.

An autopsy Nov. 24 found that the singer died by hanging, but a coroner's report, to determine if Hutchence's death was suicide, will not be made available for two



INXS

weeks. His funeral was to be held Nov. 27.

Among the artists Hutchence was close to was U2's Bono, who remembered the singer from the stage of U2's Nov. 23 concert in San Antonio, Texas. Before playing "I Still Haven't Found What I'm Looking For," Bono asked the audience to remember Hutchence, saying, "He was a good friend, and he was one of

Indonesia's Dewa 19 Eyes Global Audience With 'Stars'

BY DEBE CAMPBELL

JAKARTA, Indonesia—One of this country's top pop acts, Dewa 19 is contemplating a move onto the international scene with two top-selling albums and a host of awards under its belt.

Dewa 19 is getting ready for the January release of its fifth album, "Bintang Lima" (Five Stars), as well as solo albums by two band members. The group members are denying that the solo projects will lead to the breakup of this year's market's success stories. The band could also be in line to add another award to its name, with a nomination for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturday (29).

This band of young self-trained musicians—all members are now between the ages 24 and 27—started out in 1987 playing international top 40 hits in junior high. The group's name comes from the first initial of each original member's first name—Dhani Manaf (keyboards, vocals), Erwin Prasana Manaf (bass), Albi Satrio (drums), and Ramadhan (guitar). Queen, U2, and Toto were their inspiration, says Manaf. They drifted into jazz and later pop/rock. After high school, began writing their own music and lyrics, with the addition of vocalist Ari Lasso. Since they were all age 19 then, they became Dewa 19.

The group's first single, "Kangen" (Missing You), distributed by PT Aquarius Musikindo, was released in 1992. It received good radio airplay, topped magazine charts; the self-titled album from which it was taken sold more than 300,000 copies in its first six months, according to the distributor. The hit was followed by "Selamat Pagi" (Good Morning), "Sweet", and "Kita Tidak Sedang Berapa Lagi" (We Aren't In Love Anymore). The act garnered the best recording group and best alternative rock at the BASF Awards that year.

"Kangen" was an instant hit, and with the success of further tracks on the album, it led to a recording deal that launched Dewa 19's career; says Aquarius Musikindo's A&R director, Iman Sastrosoemto. Having multiple hits off



Dewa 19 is getting ready for the January release of its fifth album, "Bintang Lima" (Five Stars). The band is nominated for best pop group at the Anugerah Musik Indonesia (Indonesian Music Awards) Saturday (29).

one album was almost unprecedented, which demonstrated a wide acceptance of the album and the group, Sastrosoemto says. "Since then, their achievement has only been greater and greater," he says.

On the second album, 1994's "Format Masa Depan" (Format of the Future), singles "Aku Milikmu" (I Own You), "Mahamora" (Grand Mountain), "Deasy", and "Still I'm Sure We'll Love Again" hit the charts, while album sales surpassed 250,000, according to Aquarius marketing manager Arlo Widjaja. Sastrosoemto adds that "Format" did not feature heavy promotion, but that the band did tour extensively in support of it.

The third album, 1995's "Terbaik Terbaik" (The Best), charted new hits including "Cukup Siti Nurhaya" (Enough Isolation), "Sata Hati" (One Heart), "Resto Beres" (Blessings Of Earth), and "Cinta Membawaku Kembali" (Love Brings You Back To Me). The set sold 400,000 units and helped the band win the best rock music, best arranger, and best recording group awards from BASF that year, as well as a nomination for MTV Asia's Viewers Choice Award.

Soxante Nashville named Jeanne Shaffer West Coast promotion manager. She was manager of national alternative promotion at Sony Music.

Deborah Castillero is appointed manager of English-language product at Sony Music Puerto Rico. She was cross-cultural Hispanic marketing consultant at DC Consulting.

(Group) was unleashed. Videos and airplay made it a hit, according to Aquarius' Sastrosoemto. One month later, 300,000 units had been sold, making "Pandawa Lima" the fastest-selling album for any group in the last decade, according to Aquarius Musikindo.

Sales of the album have reached 700,000, says Widjaja, with the release of two follow-up singles and videos, "Aku Deini Untuk Mu" (I'm Here For You) and "Kamala Satu-satunya" (You Are The One). "Kirana" garnered a MTV Asia's Viewers Choice nomination, and in June, the band earned the Indonesian Journalist Ass.'s most popular and productive band award.

"It's difficult for a band to maintain its popularity, but Dewa 19 has managed to do it and has won awards all along the way, from the first album," says Sastrosoemto. "They just get better and better. The market demonstrates the confidence that this is a great band."

"Pandawa Lima" is selling like hot cakes in Indonesia, confirms Widiana Hartawan, merchandising coordinator for PT Disc Tara, which operates 39 stores in Indonesia. "It is a very important album for us. The market demand for Dewa because the first album was such a hit and [the band] is all over MTV and many print advertisements."

Channel 9 has also supported the act. It played "Kirana" five times a day on its international beam to Southeast Asia.

"It's a very good video, very good music, and it also incorporated traditional elements," says Jeff Selamatu, manager of music programming for Channel V. "It stood out by virtue of its quality. They're definitely not a garage band but a well-produced, well-put-together act."

Manaf calls the group's music "pop 2000"—rock with an alternative feel. The music is "heavy set," says Manaf. "It's not something you can force. A good song is like a fever; it comes all at once, suddenly."

Each band member has become increasingly involved with the creative process. The lyrics are mostly love songs, both the painful and the positive. "The more pain you make, the more people like it," says Manaf with a shrug.

"Our fans from Australia say these songs would sell well in Australia in English," Manaf adds. The band wasn't happy with previous English recordings. "Even to me, the English sounds funny," says Manaf, and vocalist Lasso agrees. It's an interesting twist, the band realizes that it must write and sing in English, changing the lyrics on existing songs or looking for an adri-

tional vocalist with more distinctive English diction. "We believe our latest songs, in English, would be well accepted," says Manaf.

With professional entertainment management difficult to find in Indonesia, the group leaves album promoting and video production to Aquarius Musikindo and manages itself, including handling concerts, press, and a 100-member fan club. Manaf sees a potential for merchandising income.

In the company's stable of 50 artists, Dewa 19 is by far the biggest, says Aquarius Musikindo's Wijaja. "We work with the band to maintain its popularity in the market, monitoring press and publications to correct impressions, alter what is being delivered or perceived," he says.

With early 1998 release of "Bintang Lima" in the works, Lasso and Manaf have recorded solo albums. The band is on tour throughout Indonesia until December, leading up to the release of the solo albums by early next year.

Manaf says some fans are angry about the pending solo album. "They're afraid these will break up the band. We think of it as a trilogy with Dewa in the middle, Ari's softer solo album, and my harder rock album offering the full spectrum for fans," says Manaf.

Manaf's solo set, "Ideologi Sikap & Otak" (Response And Brain Activity), is headed by Ahmad Band, with Dewa's guitarist Ramadhan, Nenal Band's drummer Bemo and bassist Didi. Lasso's as-yet-untitled easy-listening album includes five songs produced by Manaf. Both solo sets are being released by Aquarius Musikindo.

Manaf says the solo projects will not affect the band's career and reaffirms that the members are in it for the long term. "If we can have a career of 16 albums, we will be satisfied," he adds.

With no break during five years of hard work, the band plans a six-month sabbatical soon and may go to Los Angeles to study recording and take in the show-biz atmosphere.

Assistance in preparing this story was provided by Geoff Burke in Hong Kong.

EXECUTIVE TURNABLE

RECORD COMPANIES. Capitol Records in Hollywood, Calif., names Liz Heller executive VP of new media and Charles Goldstuck executive VP of finance. Heller was a senior VP. Goldstuck will continue his duties as CFO.

David Santanello is promoted to VP of artist marketing at Columbia Records in New York. He was senior director of special marketing.

500 Records in Hollywood appoints Todd Sievers co-GM/head of radio promotion. He was commercial radio promotions manager at 500.

A&M in Hollywood names Keith Thompson director of product development. He was director of sales and marketing at Blue Note/Capitol.

Atlantic Records in New York names Jim Welch director of A&R and VP of artist marketing and sales. They were, respectively, director of



A&R at Columbia Records and GM at Tower Records.
Barbara Fairbairn is promoted to regional sales manager at Geffen Records in Miami. She was local marketing manager.
Soxante Nashville names Jennifer Shaffer West Coast promotion manager. She was manager of national alternative promotion at Sony Music.

Deborah Castillero is appointed manager of English-language product at Sony Music Puerto Rico. She was cross-cultural Hispanic marketing consultant at DC Consulting.

Howard Nelson is appointed director of integrated music at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Magazine.

Mike Chapman is named South-west regional promotion manager at Anylum Records in Nashville. He was an independent radio consultant.

Penalty Recordings in New York names Mr. Mayhem A&R representative director, Amir Thornell video commissioner, and Jill Karzejian director of video promotion. They

were, respectively, a DJ, production assistant at Big Dog Films, and executive director of the Music Video Assn.

Ignition Records in New York appoints David Jansen director of advertising/marketing. Harriet Siskind national manager of publicity at EMI Records, and Los Angeles college rep at EMI Records.

PUBLISHING. Kim Frankiewicz is

named VP of international at MCA Music Publishing in New York. She was managing director of MMZ Music.

Peermusic in San Francisco appoints Donna Chin-Davis corporate and artist relations at the firm. Sips, Friedman, Libien, & Gottfried CPAs. He was director of sales at Arkadia Records/V.I.E.W. Video.

Tango turns Toward the Mainstream

Music In The Spotlight Via Ma Set, New Film

BY BRADLEY BAMBARGER

NEW YORK—The tango has come a long way since its gestation more than 100 years ago as a diverting soundtrack for the bars and brothels of Buenos Aires. In the past decade or so, the music has been performed in concert halls around the world by musicians of international renown, and it's the primary impetus being the pioneering, ever-popular

new to tango compositions of the late Astor Piazzolla. Every few months seems to bring a new Piazzolla tribute by a great classical or jazz musician. Violinist Gilson Kremer recently issued his second acclaimed homage to Piazzolla on Nonesuch, for instance, and cello star Yo-Yo Ma has an album of the master's compositions laid out on Sony Classical. But *Ma's Soul Of The Tango* is aligned with a venture that may help fuel the tango fire even further: "The Tango Lesson," a new feature film by Sally Potter (who'd) that glorifies the dance and romance at the root of the tango art.

Treading a fine line between fact and fiction, "The Tango Lesson" traces the learning experience of a British filmmaker in an affair with her Argentine dancer tutor. Potter—an accomplished dancer who co-stars in the film with Pablo Verón—first experienced the tango a decade ago in London. "When I heard the tango," Potter recalls, "it was, 'Where has this music been all my life?' I loved it for its combination of musical complexity and emotional directness... its rhythms are driving, the tunes are so soulful. The tango is very exciting."

Before making "The Tango Lesson," Potter made pilgrimages to Buenos Aires and "danced the night away" in the tango clubs. She eventually returned to shoot "The Tango Lesson" there, as well as in London and Paris.

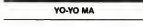
"The Tango Lesson" premiered in mid-November in New York and London and will bow Dec. 26 in Los Angeles. The Adventures Picture Film is slated for wide release early next year. Already in stores is the Sony Classical soundtrack to "The Tango Lesson," a beautifully packaged, well-annotated work that chronicles some tango recordings with fresh takes on the genre to provide a worthy anthology.

One track on "The Tango Lesson" features Piazzolla the *bandoneón* virtuoso backed by an orchestra on his classic "Libertango," from 1974. And in a characteristic bit of Sony Classical's marketing strategy, *Ma's version* of "Libertango" appears not only on his "Soul Of The Tango" but on "The Tango Lesson," in subtly different form. It also also shot a videoclip for "Libertango" that features *Ma* and scenes from the film in counterpoint.

"These were two completely separate projects that just happened to come together through a happy coincidence of timing," explains Sony Classical president Peter Gelb. "The Tango Lesson" should help make the music more accessible and vibrant to a broader public—people beyond the usual Latin or classical music buyers. And the connection with an artist of Yo-Yo Ma's caliber certainly couldn't hurt the film's reception."

The video for "Libertango" is slated for the Bravo channel to help promote it on a five-city tour. *Ma's version* of "Libertango" was also featured on European outlets and tango clubs around the world. The cellist is also performing Piazzolla on a five-city tour this month, including a Dec. 9 date at the Supper Club in New York.

With arrangements by Jorge Calandrelli, "Soul Of The Tango" has *Ma* playing with bassist Hector Coscia and veteran of Piazzolla's '80s quintet, a bandoneón soloist Nestor Marconi, classical pianist Kathryn Stott, and the guitarist duo of Anand & Ganga among others. Beyond "Libertango,"



YO-YO MA

the repertoire includes mellow-toned cello transcriptions of such Piazzolla favorites as "Milonga Del Angel," along with the cello feature "Le Grand Tango," originally composed for the great Matislav Rostropovich.

And in a bold move, "Soul Of The Tango" features a phosty mix between *Ma* and Piazzolla, with Calandrelli devising the piece around a tape of the artist's bandoneón soloing on the classic American tango classic "Por Una Cabeza" (sung by tango dancer And the Cyclical Night," from 1987. (Piazzolla died in 1992 in Buenos Aires, at age 71.)

"The Tango Lesson" soundtrack includes the two versions of "Libertango." (Continued on page 27)



PLATINUM DOORS. The remaining members of the Doors are presented with a plaque signifying sales of more than 45 million albums at the Whisky a Go Go in Los Angeles. The party was to herald the release of "Doors Box Set," which arrived in stores, via Elektra Entertainment, on Oct. 28. Pictured, from left, are Steve Kleinberg, Elektra senior VP of marketing; the Doors' John Denamore, Robby Krieger, and Ray Manzarek; Doors' manager and Elektra's CEO "manager" Danny Sgammara; and Dave Venable, Elektra senior director of marketing. (Continued on page 27)

Fresh From Santa's Music Workshop: Some Sets For The Naughty, Most Nice

BRING US THE FIGGY PUDDING: It's that time of year when I turn my thoughts to the stack of new holiday albums gathering on my desk. As usual, some are golden, others are lumps of coal.

"WH I Presents RuPaul: Ho Ho Ho," RuPaul (RBM) The insensitive, but bold, holds forth on his first Christmas album. Whether you're tipping the spiked egg nog or not, "RuPaul The Real Naomi Reindeer" is sure to elicit a few gasps, as is "I'll Want For Christmas," which is a litany of holiday superstitions requests. A novelty record to be sure, but funnier that most. However, he leaves left out "You're A Mean One, Mr. Grinch" which is a little off the CD just at the end. The twofold message about creating one's own family for the holidays is more than a little offset by a photograph of Ru's Christmas parties around his ankles.

"Snowed In," Hanson (Mercury): It's no surprise that Mercury is eager to capitalize on this ongoing hit by releasing a Christmas album. The boys combine pop Christmas classics like "Merry Christmas Baby" and "What Christmas Means To Me," both delivered with great blue-eyed soul, with such traditional as the Beatles' "Silent Night" and "I" with three new songs penned by the brothers, the best of which is sentimental ballad "At Christmas." All three trade off on vocals, but Taylor Hanson's voice, even after changing the strongest. Hanson's adult fans will like this album, but the little r's will love it. Hey Hanson, why go plain on the cover? It's Christmas!

"Rockabye Christmas," the Jingle Bells (Jingle Cuts Music): It pains me to not to say this, but after reading with the Jingle Cats and the Jingle Dogs, creator Mike Spalla has hit a brick wall with the Jingle Babies. Maybe it will appeal to parents of babies, but it's likely to just seem irritating to most as this piece-jogging, noisy cheer cries, peeps, sighs, gurgles, and squeaks out Christmas melodies. The one saving grace is "Dances Of The Sugarplum Fairies" which seems to feature a single baby, as opposed to the cacophony of children's choir.

"December Makes Me Feel This Way," Dave Koz (Capitol): Perfect for that Christmas brunch or for the calm after the cocky party storm. Koz's saxophone lites up, giving a nifty, rather crisp, snappy, including a "Hey! Hey! You're Still a Little Christmas" and a languorous reading of "The Christmas Song." The sweet title track features Koz singing with Warner Bros. Nashville artist Victoria Shaw, and "The Enchanted Christmas" (Walt Disney): Tiny fane of "Beauty And The Beast" will love this collection that accompanies the new direct-to-video movie of the same name. Holiday traditions are performed by such favorite Beistas as Mrs.

Potts, Cogsworth, Lumiere, and, of course, Belle. However, buyers should note that this also contains non-Christmas tunes featured in the video, so those looking for unending holiday melodies will be brought up short here by such tunes as "Don't Fall In Love" and "Cut Across The Road." The obligatory Disney treasury movie ballad, "As Long As There's Christmas," is provided here courtesy of Penho Bryson and Roberta Lack.

"The Gift," Jim Brickman (Windham Hill): Already a chart-topper on Billboard's Top New Age Albums chart, "The Gift" features piano man Brickman at his best, performing lush arrangements of traditional tunes. He throws in a few new artist-composed numbers like Kenny Loggins; "Hope Is Born Again" with Point Of Grace; and the title track, sung by Collin Raye and Susan Ashton. They're all fine, but the instrumentals work best. This is the record to play when you want to sit in the dark with just your Christmas tree lights on after a long day of Christmas shopping.

"Come On Christmas," Dwight Yoakam (Reprise): Few do sad as well as Yoakam, who makes it a blue yule on a title track here. Luckily, Yoakam is in the form of an irresistibly twangy "Run Run Rudolph, an organ-and-horn-drenched "I'll Be Home For Christmas," and, high, homesome "Away In A Manger." Of course, Yoakam can't resist coming back and ending the album with a bitter-down, "Santa Can't Stay." However, if you ignore the words and just focus on the uptempo rockability music and well-of-sound production, it's still possible to end the album on an up note.

"Rhythm Of The Roof," the Christmas Jug Band (Globe Records): A little rough around the edges, this is the record to put in the jukebox at your favorite gin mill, because, believe me, it sounds better with a few under your belt. It mainly consists of parodies of traditional Christmas songs or other songs turned into Christmas ditties (e.g., "Mr. Sandman" becomes "Mr. Santa"). Of course, the keeper here is the weeper "Daddy's Drinkin' Up Our Christmas." Definitely not for traditionalists.

"A Very Special Christmas 3," various artists (A&M): This is the third installment of the holiday series benefiting the Special Olympics. It has any number of artists, there's plenty to love here, as well as blue. On the plus side are Sting's "I Saw Three Ships," Hues Traveller's "Christmas" (notice how much John Pople's guitar like "Cut Across... weird), the Swee Home "Pumpkin" billing "Christmas," and, surprisingly, Chris Cornell and Stevens' take on "Ave Maria." On the downside, there's No Doubt's silly "Oh To The World" and Patti Smith's more, downright creepy "We Three Kings."



by Melinda Neuman

Piazzolla Live Captured On Milan Series

NEW YORK—Grand tributes to Astor Piazzolla by such classical artists as Yo-Yo Ma and jazzers like Al DiMeola may continue to proliferate, but the late *nono tango* master's own recordings are still the real deal and very hard to come by. So in demand, in fact, that dozens of unauthorized live recordings from as many labels look the Piazzolla live in most shops.

Milan Records' CEO Emmanuel Chamboredon—who also guides the Piazzolla estate—aims to clarify the late composer's catalog by not only seeking to eradicate these unauthorized recordings but by forging a series of definitive live albums.

The first four discs in Milan's live Piazzolla series include the super-er-sounding and artfully packaged "Maerito Del Angel," featuring Furtukula and his quintet, recorded in 1973 in their native Buenos Aires; "Concierto De Nican," with Piazzolla and the Orquesta Filarmónica de '80; the "Tango Lesson," with Piazzolla, with Piazzolla's classical quintet, from '84; and "Tres Minutos Con La Realidad," with the El Sexteto Nuevo Tango, from '85.

"We want to publish a collection of 10-12 albums that presents Astor playing his music in private, theater conditions," Chamboredon says. "We won't necessarily survey his complete works, but when we're done with the series, I think it will give listeners a very good indication of what Astor was like." (Continued on next page)

Artists & Music

PIAZZOLLA LIVE CAPTURED ON MILAN SERIES

(Continued from preceding page)

of Astor's accomplishment."

Piazzolla recorded little in the studio after the early '80s, aside from theatrical and dance scores and such special projects as his classic trilogy for the American Clave label and his transcending collaboration with the Kronos Quartet for Nonesuch. But he continued to concertize considerably, and many of these shows were taped for broadcast.

Chamboredon says the Piazzolla Foundation in pursuing legal action against several labels and publishers to stop them from exploiting Piazzolla's popularity via radio tapes and other unapproved sources. He adds, though, that he and the Piazzolla family appreciate the work of such labels as Nonesuch and Sony Classical to disseminate Piazzolla's legacy in good faith.



ASTOR PIAZZOLLA

Nonesuch released Piazzolla's "Five Tango Sensations" with Kronos in 1991 and has gone on to put out two lauded homages to Piazzolla by classical violinist Gidon Kremer. Next year, the label plans to reissue Piazzolla's American Clave albums from the '80s, "Zero Hour," "The Rough Dancer And The Cyclical Night," and "La Camorra."

Sony Classical has Ma's new Pia-

zolla tribute, "Soul Of The Tango," along with the soundtrack to "The Tango Lesson," which features a few Piazzolla tracks (see story page 19). Last year, Sony issued "Los Tangueros," a duet album of Piazzolla material from classical pianist Emanuel Ax and former Piazzolla pianist Pablo Ziegler.

The Canadian Just a Memory label has released two three-disc boxed sets of Piazzolla's early and mid-period studio recordings, but the Paris-based, BMG-distributed Milan has the most wide-ranging Piazzolla catalog of any label. Its backlist includes the film score to "Sur" and treatments of Piazzolla classics by the likes of Camerata Barbicote and the Buenos Aires Symphony.

With the four new live sets and the recent soundtrack compilation "17" (Continued on page 127)

DMA

Rethink your thoughts about independent distribution.

DMA

A FAMILIAR NAME. A NEW WAY OF DOING BUSINESS.

1280 Santa Anita Court, Woodland CA 95776
phone: 909/910-8444 fax: 916/661-7877

SCREENPLAYS AND FILM SCORE NEWS

EDITED BY CATHERINE APPELFELD OLSON

IT'S A SCREAM: Capitol Dimension has lots to shout about these days. On Dec. 2, the label will release the soundtrack to "Screen 2," this season's answer to the question how many movies can be made with a hit movie. The Miramax film, directed by Wes Craven, opens Dec. 12.

The album is a coup for the label, which did not release the soundtrack to the original "Scream" (those honors went toTVT Records). "We're kicking in a massive radio and retail campaign to coincide with this release," says Clark Staub, Capitol VP of marketing. "It is one of the highest-profile projects for the holiday season." Helping raise the profile for the "Screen 2" soundtrack and movie is the cool \$30 million in marketing money Miramax has committed to the project. Staub says Capitol will complement that effort with additional TV, radio, and print campaigns, as well as heavy co-op dollars and "unavoidable" in-store signage. "This is a huge priority for us," Staub says. "With the first 'Scream' doing over \$100 million at the box office and 'Screen 2' being one of the most anticipated films this year, there is a huge upside for the soundtrack."

To catch the ears of as many members of the target 13- to 25-year-old audience as possible, Capitol is releasing a one-to-two-three punch of singles that the label is filtering to different radio formats during three consecutive weeks. The first single, "Scream" by Master P featuring Silla, The Shocker, Teege and R&B radio in late November. A videotip for that track has already been accepted by MTV and is making its way to BET and the Box, according to Staub. Headed to commercial alternative radio Dec. 2 is "Suburban Life" by new Capitol act the Kottonmouth Kings, and Collective Soul's "She Said" will hit triple-A radio Dec. 8.

For Capitol, "Screen 2" is a catalyst not only to boost its reputation in the soundtracks industry but also to boost the visibility of some of its home-grown kin. The soundtrack is the first major-label appearance for Kottonmouth Kings, whose debut Capitol album is this spring. It also features Cap'n Crunch & The Fighters with the previously unreleased track "Dear Lover," Everclear with a new version of its song "The Swing," Less Than Jake with a cover of feel-good theme "I Think I Love You," and the John Spencer Blues Explosion. Matador/Capitol bows its new soundtrack label, Memento Mori, with the Dec. 2 release of the soundtracks to "Welcome To Sarajevo" and Miramax's "Good Will Hunting," featuring a song by Danny Elfman and tracks by Luscious Jackson, among others. "Welcome" features previously unreleased songs by Blur, Van Morrison, and Teenage Fanclub. Also on an unreleased instrumental from Massive Attack. Upcoming in January is a second soundtrack to the music-filled "Boogie Nights," which will feature most of the remaining feel-good songs from the film that didn't make it on to the first Capitol album.

EXPERIMENTING WITH ELFMAN: To be counted in the realm of remake successes, "Flubber," Buena Vista's updated version of the screwball science flick "The Absent-Minded Professor," called for nothing short of modern-day comedic genius. And who better than wizard of words Danny Elfman to complete the Robin Williams-starring picture with a score that lifts viewers into another dimension altogether. The album hits retail Tuesday (26); the film opens Wednesday (26).

Elfman, who had been keeping a tight schedule this summer and early fall composing the score to the Gus Van Sant-directed drama "Good Will Hunting," initially was slated to contribute only the quirky "Mambo Del Flubber" theme for "Flubber." "That's all I was going to do, because I had already contracted to do this Gus Van Sant movie," he says, laughing. "As for a long time I held out, but they persisted and persisted, and they eventually wore me down."

Elfman says his satisfaction working on the mambo also served as a draw. "It's what attracted me to the project in the first place," he says. "I said I would do [the piece] as long as it didn't have to sound contemporary. I love pulling out old motifs, so diving into a mambo circa 1950 really appealed to me. I love taking traditional motifs and turning them inside out."

To help keep the comedic edge in his work on "Flubber," Elfman says he followed Williams' character closely, the way he tracked Paul Giamatti's temperament for "Pee-wee's Big Adventure." His decision to dive in and score the rest of "Flubber" proved more serendipitous than perhaps even Elfman or the folks at Walt Disney initially realized. The Van Sant picture coincidentally also will be distributed by Disney through subsidiary Miramax and also stars Williams. The release dates of both films are within one week of each other—"Good Will Hunting" opens Dec. 6—and will render the sounds of Elfman nearly unaviable during the holiday box-office season.

Scoring two films simultaneously provided Elfman with the chance to compare and contrast his own composition styles. "I've never done it before. I'm doing a really silly piece that I have to reluctantly admit to myself that I do it well," he says. "I don't want to be the king of wacky, but I do wacky very well. Doing a drama is interesting, because I've done lots of them. 'Good Will' was more challenging. 'Flubber' was just fun." Jumping back and forth between projects also made for a fascinating case study in the many moods of now close contemporary Williams. "It's been pretty interesting doing two Robin Williams projects simultaneously," he says. "It was a real Robin fest. Thank God he had a beard in one of them, or it would've been really confusing."

Billboard honors Chet Atkins with its highest accolade, the Century Award for distinguished creative achievement. The laurel was named for the 100th anniversary of the publication in 1994.

While Billboard traditionally has reported on the industry accomplishments and chart-oriented strides of generations of talented individuals, the sole aim of the Century Award is to acknowledge the uncommon excellence of one artist's still-unfolding body of work. Moreover, the award focuses on those singular musicians who have not heretofore been accorded the degree of serious homage their achievements deserve. It is a gesture unprecedented in Billboard's history and one that is informed by the heritage of the publication itself.

"Rock'n'roll snatched the guitar out of the country & western toolbox and made it a mechanism of musical potency," says Billboard editor in chief Timothy White. "But Chet Atkins wrested the instrument back in the most gentlemanly fashion and took it to a unique,

new artistic peak as a countrified font of solo verve and contoured melody.

"Suddenly, country guitar had a highly discerning voice, as worldly, perceptive, and nuanced as that of the most virtuoso fiddler," White continues. "In the process, Atkins conceived an intimate modern artistic matrimony of pop, jazz, rock, classical, and myriad American root forms that inspired everyone from the most ambitious Nashville pickers to the Beatles, Eric Clapton, George Benson, and Dire Straits.

"Chet Atkins is a true pioneer as a player, composer, producer, label executive, and architect of the music industry whose vision continues to be hands-down extraordinary. Meantime, Chet's latest album on Columbia, 'The Day Finger Pickers Took Over The World,' is one more prismatic delight, right up there with his finest legendary releases. Billboard can think of no artist more deserving of the the 1997 Century Award than Chet Atkins, who signs his name with the only title he accepts for himself: C.G.P., or 'Certified Guitar Player.' "

Previous Century Award Honorees:

- George Harrison - 1992
- Buddy Guy - 1993
- Billy Joel - 1994
- Joel Mitchell - 1995
- Carlos Santana - 1996



CHET ATKINS

Designed by jeweler/sculptor Tina Marie Zippo-Evans, the Century Award is a unique work of art as well as an emblem of artistic supereminence. Struck in bronze once a year, the handcrafted, 14-inch-high statue is a composite representation of the Greco-Roman Muses of music and the arts (among them Calliope, epic poetry; Euterpe, music; Terpsichore, dance; Erato, love song; and Polyhymnia, sacred hymns). The form is female, in keeping with an ancient definition of the arts: "Sacred music is a symbol of nature in her transitory and ever-changing aspect." The lyre held by the Muse is a specially made adornment that changes yearly in order to personalize the honor for each recipient. In homage to Atkins, who was once briefly banned from the Grand Ole Opry for playing jazz and other eclectic forms, the 1997 lyre is crafted from an actual century-old floorboard taken from the stage at Nashville's Ryman Auditorium, the original headquarters of the Opry. Cut and laid in place in 1882 by the Wood Lumber Co. of Scottsboro, Ala., the stave of flooring was removed and donated by Ryman owner Gaylord Entertainment expressly for use in the 1997 Century Award. Thus, Atkins need never again worry if he can go to the Opry and find a welcome on its stage, for by this gesture the Opry has perpetually decreed that its stage shall henceforth come to him.



*Chet Atkins
c 9P*

"Chet has long been an idol of mine, and I have nothing but the highest regard, respect, and admiration for him. He certainly deserves the 1997 Century Award honor, and I am very pleased Billboard thought to give it to him. Chet is the original country gentleman."

—Sir James Paul McCartney



Like there was a Nashville sound, or a cultural or commercial center by which to convey it, there was Chester Burton Atkins, born June 20, 1924, on a Tennessee hillside northeast of Knoxville. His father was a classically trained musician named James Arley Atkins, who divorced Chet's pianist mother when the boy was 8. By the age of 9, the much-traveled Chet had his first Sears Roebuck Silvertone guitar and a firm knowledge of the wider world beyond the railroad depot of Luttrell, Tenn., whether it be the studied drama of opera and pop music or the gospel sermons expressed in the segregationist precincts of Atkins's red-clay farmstead in Hamilton County. Much as Franklin Delano Roosevelt's youth in the latter regard opened a president's eyes to the urgencies of the New Deal, so young Chet's own creative curiosity during the Depression drew the artist/producer/recording executive toward any sophisticated challenge to the social or economic limitations of Southern/Midwestern ruralism. Excited by the jazz of European Gypsy virtuosos and aching to integrate all of America's other pre- and post-World War II musical influences with the real Southern folk culture he aimed to refine, the bashful but stubbornly urbane Chet Atkins was the true face of country music.

Indeed, Atkins slowly but surely shattered the sometimes Grand Ole Opry-narrowed notion that country came out of the hills with a fuzzy education, a nervous tick in place of rhythmic savvy, and tuffed hayseed where his intellect

spang and get me some water!" Well, I didn't do it right away, and she took that ukulele and hit me 'cross the head with it and busted it up.

Was that the uke you'd strung with wires from a screen door?

Yeah! And I never thought anything about that and figured everybody did that until I told somebody. And they said, "You did what?"

Tell me about your boyhood. What was your birthplace of Luttrell like? It's in eastern Tennessee, right?

[Nodding.] It's 20 miles north of Knoxville. But I don't actually live in Luttrell. I lived in a holler about 2½ miles from Luttrell and 2½ miles between Coryton, which was in another county. Strins would come out of those mountains and make a holler—a holler, and people would live in those because there was running water from the stream. So my great-grandfather picked up on those tracts and bought one when the folks took the lands away from the Indians, chased the Cherokees out. Anyway, we were on 50 acres in a holler, with three other houses. You'd be walking out of the stream, and you'd build a little old spring house over the stream, and with cement you'd build a trough below, and you'd set your milk in there, and it was like a refrigerator—not as cold, but it would preserve food.

Let's talk about your family and upbringing.

My dad, he was a part-time farmer, music

were together, they had three kids—me and Lowell and Nona. My mother had a lot of musical talent. She was very emotional, and I think I got as much talent from her as I did from my dad. She played piano and sang but never seriously. We had a piano in the house, and she'd play once in a while, some old songs you like "When You And I Were Young, Maggie," but the music I heard around the house was mostly from the radio, what they played piano, violin, and guitar. He'd do mostly classical stuff, and he was an Irish tenor, John McCormack, he loved him, and Richard Crooks, another classical singer. I'd hear Dad sing their stuff while he was shaving and doing his vocal exercises.

And later on, when I went to live with him, he used to do concerts down in Georgia on the evangelist circuit there. Classical music never drew any crowds though, so he used to just do that for his own enjoyment. He had a nice woman who rehearsed with "who accompanied Mr. Atkins on the piano," as they said.

Understand, my dad was married five times, so I have a lot of half-brothers and sisters out there. I was 11 when I went to live with my dad. I was esthetic, very aware. My mother called it and told him she severed. I was gonna die unless I had a change of climate. And it did help. He came out to play piano house over a Model A Ford to pick up me and my sister, and it took all day to drive back to where he lived down in Georgia on a farm he'd bought. That trip was quite an experience; at day I remember my sister would reach over and tell Dad, "Could we go a little faster?" but we could only go as fast as we wanted to go. We got down there at 10:30 at night, and this beautiful woman comes out and greets us, and it's his new wife. And

APPOINTMENT WITH CHET ATKINS

BY TIMOTHY WHITE



should be. Atkins proved that country music, like all the arts at their high end, was actually about humanity's boldest hopes for private reason, public excellence, and the honest communication that links both as a force for good.

As fellow Century Award winner George Harrison wrote in the liner notes to a 1960 album of Atkins', "For me, the great thing about Mr. Atkins is not the fact that he is capable of playing almost every type of music; but the conviction in the way that he does it. Whilst listening to Chet Atkins Pick Up the Beatles, I got the feeling that these songs had been written specifically with Chet in mind. The fact that they were not proves his eminence as an artist—the perfect example being 'Yesterday.'"

Four boys from Liverpool, England, were in awe of one fella from Luttrell, and vice versa, and that's the essence of country music's greatest asset: the common touch, as exemplified by Chester Burton Atkins, interviewed at length in September at his unassuming office on Nashville's Music Row.

What's your first memory of life with a stringed instrument in your hands?

My first memories are of playing around the stream by our house with the boys. One of my first problems, when I guess I was 4 or 5 years old, was that I'd been strumming on my ukulele, which had been left there by one of my mother's, and my mom said, "Go to the

teacher, and choir director, and he was on the road all the time.

He'd been married once before, and they'd had Jimmy, my half-brother, who was older than me and became a fine guitarist and singer. Jimmy, who was with Fred Waring for quite a while and then with Les Paul [starting in 1937], he and Les had a jazz trio with Ernie Newton. Then Les went into the Army, and Jim stayed with Fred, singing. Jimmy was also doing some kind of work for the government in photography; they didn't draft him 'cause he had two kids. He eventually moved to Colorado and was program director of a station in Denver.

One day my dad came down to where we were playing by the spring house with my brother Lowell and Nona—he liked to make up names—and he said, "Well, goodbye, kiddies, I'm leaving. I won't be back for while." Didn't see him again for a year. He'd come back and see us once in a while, bring a present or two. After that, our dad's dog, Yerdoo—for yerd dog—was our protector, even though he had been in the way of a train that cut off one of his legs. It our mother'd say as [gael] into something wrong, she'd get a switch and try to whip us, and that damned dog would try to eat her alive.

My mom, Ida Ella Shep, she had to be a hired girl, like an ungrateful, she had come down to help with my grandfather, who was sick. He died, but I guess a romance started somewhere along the line. When my mom and dad

she was sweet, she was always very kind to me. Her name was Tommy.

Rural Georgia did help my asthma, so I stayed down there a few years and went to grammar school and high school. We were way out in the sticks; we were out in the pines, nine miles from the county seat of Hamilton, in an area called Mountain Hill, "the hills" in an Appalachian chine. President Franklin Roosevelt would come down there to Warm Springs, about 78 miles or so below Atlanta. And there was a resort near there called Callaway Gardens, owned by the Callaway family, who used to see us working out in our fields and offer to buy them.

My mother, she stayed on the Tennessee farm about three to four years after my dad left, then she married a young guy who could farm and raised vegetables and tobacco and had a few horses. Then my dad took the land away from her in the divorce settlement, so she and her new husband moved away, 'cause they were sherpoppers. And I stayed down in Georgia.

Sounds like a hard, uncertain life back then, with a lot of britle poverty and personal upheaval.

You know, when I look back and see all of what I've done, I think, "How in the hell did I do that?" 'Cause most people never get out of those hills, they never do "accomplish" anything, and they're as happy as I am and probably will live longer. My dad was the same way. He went to Chicago and started classical music in Cincinnati, so I guess I had some

of that ambition in me, I guess.

I built myself a radio in 1935 and had one of those old-fashioned hand-held telephone ear pieces I'd listen through. So I got to hear the announcers on the big radio shows on NBC and CBS, which were just forming at that time, I guess. The neighbors played gospel, so the first country music I ever heard was there on the radio. It was cowboy music: the Sons Of The Pioneers. They made some transcriptions of "Tumbling Tumbleweeds," "Cool Water" (first recorded in 1934 and '36, respectively, during the Pioneer Decade years), and the rest of their big songs. They had a great guitar player named Kari Ferr and a great fiddler named Hugh Farr—real jazz players. So that was my first influence, and I listened to those guys and tried to imitate what they did. [A decade later, Atkins would produce and play on the Pioneers' RCA sessions, helping make many of their prewar classics national hits.]

They called them the JFC Coffee Boys, after this coffee company in Knoxville, meaning that the station bought these transcriptions of the Sons Of The Pioneers and called them the JFC Coffee Boys and did [toads] advertising with their name. I would read the ads and pick up a little knowledge here and there.

Then I had gone to live with Dad in Georgia, and when I came back to Tennessee a couple years later, there was this new radio that had started called "The Mid-Day Merry-Go-Round" on WNOX in Knoxville, and it had all kinds of musicians on it, people who are famous now. That influenced me so much. Then I went back to Georgia again.

My dad, when [World War II] started, he went to work for the war effort in a roundhouse, [for



toe and try to work up new things, "cause we used and say to each other, "We learn new stuff, get out there, and shake our asses and sell it!" It took a long time, and listening to Django [Reinhardt] and Les Paul and others was helpful. I was primitive, but so was everybody else.

Hadn't you traded a pistol for your first guitar?

[Smiles] Yeah, we had all kinds of old weapons around, but they wouldn't shoot, and we didn't have any ammunition. Who could afford ammunition during the Depression—that stuff is expensive! So we had two Old Head brand pistols, and the boy down the road had a Steile guitar, so I traded him for one of those pistols. I guess it would shoot, maybe, but we

anybody came through the area playing something I didn't know, I'd steal it, take it over, and make it my own.

Your finger-style approach—how would you describe it? Is it a jazz-based style?

It is like a stride piano style, which was very popular in the 1920s. I didn't develop it. It just evolved from a black guy in Kentucky named Arnold Shultz. He influenced Bill Monroe, that's the reason Bill's sound was bluey. Bill had worked with Arnold Shultz as a kid, at dances.

So did guitarist Mosa Rager up in Muhlenberg County [Ky.], he was around him and learned to play a little strite, and Les Evert, the father of the Everty Brothers.

So Shultz, Rager, Evert, and this other guy in the area [Kennedy Jones], these four guys—Muhlenberg County wound up with this finger-picking style. And then, of course, Merle [Travis], he was younger, and he'd sit up on the porch in Kentucky and hang out and listen to them play. So that's how all that started, but Merle developed a better technique than they had. I was a huge fan of him, and he had a different rhythmic guitar and song. So he finally got a job with [fiddler] Clayton McLichen [& His Georgia Wildcats], and that started to rub the word on me. I heard him in about 1940 on WLW [Cincinnati], and I thought, "What the hell is he doing?" I kept listening to him, and I didn't hear him but just a few times more, and then he got drafted into the Marines—I was 4F [during World War II] because of my asthma.

After the war, the comedy actor Smiley Burnton, who worked with Gene Autry as Gene's sidkick, told Merle he'd rather live in California amongst the oranges and halfway starva than live in Cincinnati as a millionaire. Merle said that's all it took, and he went off to California—loved the pretty girls out there. So I didn't hear Merle anymore, or his style, which was with a thumb and a finger. Having read my dad's classical music magazine, which described classical guitar techniques, I'd started playing with a thumb and three fingers [middle, index, and ring finger], which gave me quite an advantage.

I know that besides Merle Travis, Django Reinhardt was another of your earliest and biggest heroes. How old were you when you met him?

I was 21-22. I met Django in Chicago in the mid-1940s. I was up there out of a job. I got fired from every damn place I ever worked. I had enough money for a ticket to the Civic Opera House, and I bought it. I was way in the back. But it was great; he came out there and jammed the blues and had these black guys in front of me yelling and screaming, and that made me admire him even more.

He was a character, as I was reminded just the other day. I had a picture of him in Nashville from Django's son. When Django Reinhardt had his stroke, he told his wife, "I'll never play again; I'm paralyzed." Then he asked his wife, "What are you going to do when I play when you grow up?" He said, "I'll know you, Poppe." And Django said, "Don't play guitar, you can never be as good as I am." [Laughs, shaking his head] What can you say?

Reinhardt was also self-taught?

[Nodding] More than that, he was different. He was the first guy to come along who could really execute fast solos. Later on, Eddie Lang came along, and he was all right, but he couldn't execute them. Reinhardt just had a great banjo-type technique. He could play chromatic runs, right on the beat [trills his tongue rapidly], and every note would be right on the damned bottom!

I only know of one other guy that's able to do that, an Australian guitar player. I made an album [The Day Finger Pickers Took Over The World, Columbia, 1967] with him recently. His name is Tommy Emmanuel. But Django died in his 40s [in 1953]; I think he was 43.

All those radio stations that kept letting you go, what were they looking for? Were they just looking for an air personality who happened to play?

Well, back in those days, country music

wasn't near as sophisticated as it is now, lyrically and melodically, and I was playing jazz—or at least trying to play jazz like Mr. Reinhardt and George Barnes, who was another great player in the '30s and '40s on the radio days; your value was determined by how much mail you drew. I didn't draw any mail [chuckles]. I sounded like I was bad guitar players, "cause I played rhythm and blues at the same time. But I was a better musician than most of the guys I worked with; I knew three or four chords, and they knew two. So I'd always tell them what to do and how to tune their guitars.

My mother said, "You'll never keep a job! You're always telling people what to do!"

Your first recording experience was playing guitar in 1945 on "Propaganda Papa" with Wally Fowler's Georgia Clogdancers, who later became the Oak Ridge Boys. But what were those tracks of your own like, that you cut in 1946 for Bulliet Records in Nashville?

They were just like I play now. I played the blues, like the song "Guitar Blues," [and] I played a bunch of things like "Blue Eyes Crying in the Rain," and Jack Shook sang it "cause I didn't sing, and we used a clarinet, two rhythm guitar players, and a bass. And you know who produced those sessions—Owen Bradley! He was hanging around Jim Bullet at the time, and Jim wasn't a musician, so Owen'd help him out, make suggestions. A year or two later, I got to know Owen when Red Foley brought me back here in '46, and I played on the Grand Ole Opry P.A. [i.e., the Prince Albert smoking-tobacco-sponsored portion of the NBC radio show].



housing and switching locomotives] in Cincinnati where he'd worked previously. I didn't have any place to go, so I went back down to east Tennessee, where WNOX had grown even more. "The Mid-Day Merry-Go-Round" had [longwriter/accompanist] Pee Wee King on there, a lot of good fiddlers, guitar players, mandolin players, quartets, so when I came back to Tennessee for the second time, I dropped out of high school at 17 and got a job [in 1942] with WNOX.

You were hired to play fiddle on "The Bill Carlisle Show." What were you like as a fiddle player?

Terrific! Bill Carlisle and Archie Campbell hired me as their fiddler on WNOX. I asked Archie, "Why do you and Bill just pay me \$3 a night when we work?" He said, "Cause you've a bad fiddle player! You're no damn good!"

You must have been likable if they kept you on.

[Smiles] Yeah, I guess. But one night I'd played fiddle on the show, and on the way back home, Bill had a Martin guitar in the back seat of his car, and I got to picking it listening to those. Bill said, "That's great! How many tunes do you know fiddle?" I said, "Two," although I probably knew four. He said, "Great, you're our new guitar soloist. Can you learn a few more tunes?" I said, "I'll surely try, so he made a guitar player out of me.

So I'd go back home and practice and prac-



never shot it.

As a kid, you evolded sports because you didn't want to hurt your hands and affect your guitar playing. That showed pretty intense ballist as a young person in your own talent. So you were that serious even then?

Oh yeah, and I liked all kinds of music—like jazz, cowboy, gospel—any kind that had a good melody. That's what helped me so much, I think, when I got to work as a producer. I could draw from so many different sources, "cause I grew up in the sticks, listening to the Holy Rollers set or hearing my dad sing in the



At radio stations?

The first tune I did like that I think was "Galopino On The Guitar" [in 1949], and it was a lick that Reinhardt had played—and not the exact same but the same idea—and I got to playing that in D and took the bridge to E-flat, and Jethro [Ken Burns, of Homer & Jethro] played the half out of it in D. I did it in Chicago with Homer & Jethro and Anhe Carter, who was one of the Carter Sisters—she played bass, and she was pretty good. Boy, that tune was a killer, and died quickly all over the country used to be somewhere.

There's gotta be a guitar around here somewhere you'd like to make. [He reaches for a custom acoustic guitar leaning nearby and nimbly plays a brief burst of the frisky "Main Street breakdown" figure.] Another thing I'd do was putting like a male notes and play like, and he heard me on the radio.

Later, Mr. Sholes hired me as his assistant in 1952, and I'd work up the arrangements and tell the technicians what to do for productions and things, so eventually it helped.

Meanwhile, you filled a slot in 1945 that Merle had vacated at WFLA in Cincinnati? Yes, but Merle had been gone for a while. I had heard Merle was in the Cincinnati, and he was always my biggest booster. [He died, and we recorded a duet together. He died a few days later, a brilliant player, but he loved the bottle and would drink from it straight, and he loved penicillin, and he never changed.

Merle used to tell a joke when he'd do shows in which he said, "Merle Sholes finally found Chet Atkins. Merle Sholes said, 'Hey, Chet, can you play like Merle?' And Chet said yes. Then Mr. Sholes said, 'Well, you're kidding.' And Chet said, 'No, when I was in the army, you mean you can't sing as good as Merle?' And Chet said, 'Oh hell yes, I can sing that well!'"

What was it like doing the Grammy-winning "The Atkins-Trevin Travels" Show with Merle on RCA in 1947?

Well, we were great friends from the time I first met him, but it might have been Roy Horton of Peer International who was the one who led me into doing that record. Roy worked for Mr. Ralph Peas, who was always a big booster of country music and made his fortune in it by signing up all its writers.

"Nine Pound Hammer" was the classic track from that album, and Merle and I explain your styles by means of the music. Then you and Lea Paul illustrated the concept of Peer International by playing "Chester and Lester," which got a Grammy in '78. Which makes me wonder, when did you start working with the Gretsch and then the Gibson companies to develop your own guitars?

Las Paul, who was one of my idols early on, she started endorsing Gibson guitars; they went to him, and they developed the guitar that became the Lea Paul model. I wanted to do the same thing, so a guy used to come here name was Webster, who was a promoter for them who'd come into music stores and do demonstrations and try to get people to play

Gretsch. He'd always come in, and I'd say, "I'd love to take a lesson from you, but I don't like your guitars," 'cause I can't play your guitars. And finally he said, "Why don't I design a guitar for you?" So I went up to New York and visited with Mr. Fred Gretsch and Emerson Strong, so we developed that Gretsch KA #120 hollow-body electric guitar in 1955 that I used in Chicago with Homer & Jethro, and Duane Eldry played it; Eddie Cochran and a lot of people liked that, so it became a favorite of some of the rockers. And the Best-Of, of course, sold more than any of my Gretsch guitars than I could have imagined; George Harrison had a Country Gentleman and played it for a good long time. Later on, I went to Boston, and they made some good guitars to help me out. I had a concert-level guitar, away Electric Classical [introduced in 1982 and since used by Sting and Mark Knopfler] with nylon strings.

How did the famed 1963 signature tune "Country Gentleman" come about?

I used to write with Boudleaux Bryant before I got a job with a record company as a producer. [For] Boudleaux, I was one of the few people he ever wrote with, as he told me on the long bad, besides his wife [Felice]. He came out to the house once in a while to do some work as the time, and I was playing this tune [illustrates on his guitar], and he added to it and showed me choruses to play and some good moves. He was a concert-level guitarist, even though he wasn't making his living that way. And Country Gentleman at the time was the name, so I term magazine distributed through the Stroups, but I guess he wasn't carrying that around in his mind, and he said, "Let's call it 'Country Gentleman.'" I recorded it in 1963 and sent Arthur Frazier and the Boston Pops [in 1965].

You were billed as Chet Atkins & His Gospel Guitar starting in the early 1950s?

Others called it Chet Atkins & His Eclectic Guitar. [Smirks.] And Red Foley called my stuff "deput music," saying, "here's Chet Atkins to do me a little 'depo' music."

Your first country chart was "The 1955 hit 'Sandy'." Others called it Chet Atkins & His Eclectic Guitar. [Smirks.] And Red Foley called my stuff "deput music," saying, "here's Chet Atkins to do me a little 'depo' music."

What was your country chart written in 1955? "Sandy" was written by Francis Drakal Baker.

I'd heard the Chordettes do it. Arthur Godfrey's girl vocal quartet [Carol Buschman, Janet Ertel, Lynn Evans, and Margie Nasham] from his TV show. It was a lovely melody, and I just decided to see if I could do it. By that time, I was producing, and I could hear a tune, go home at night, and sit in front of the television and practice.

Besides your ear, you have a wonderful touch and tonality in your finger-style playing; the way you hear the possibilities in a melody is something a lot of guitarists wish they were capable of.

A lot of people can play rings around me, technique-wise, but I wonder sometimes if they have the heart, because that's all the way I play; from the heart.

You've said your guitar kept you company as a kid.

Oh it did. I was always very, very shy. And the guys, the other musicians I worked with, they would like to socialize with girls. I'd just sit at the studio, do my own practice, and I really enjoy the guys, but was too shy to do that. So I got over that eventually, but it took a while, I can tell you.

When did you meet your wife, singer Leone Johnson?

She was the first woman I ever dated. I met her in Cincinnati at WLW. I'd got into the hallway of the station and sit on the steps and practice, and she came out and sat with me. She was very pretty, and she was a sucker for a pretty face. One day I went to the Cincinnati Zoo with some other musicians, and somehow got into the hospital and had to be taken out on me—God, what pain! I was so sick I'd hallucinate.

So she would come and sit with me in the hospital and play guitar for me things and to cheer me up. When I got out of the hospital, she kept on being nice to me. But I got fired from WLW, and I went to Memphis and went to Raleigh [N.C.] at WFPT, and she came to visit me. Eventually they got married, but the poor thing, she worried about me so much 'cause I couldn't keep a job. I went one day and hung around Fred Foley's office in Chicago, and I thought that if he came in I'd play some guitar for him and he'd give me a job.

So, dreams come true, 'cause he heard me end, 'I'd like to go to Memphis and see you, Chas.'—he called me Chas. I said, "OK, that's why I'm here. I wanted to meet you and thought you might like the way I play." And so I went out tour with him, and he took me onto the Grand Ole Opry with him. But later the Opry dropped me because they thought I played too much jazz. 'Cause I was different. Unlike Merle, who knew only a few guitar solos, I really was into jazz and expanding the solo aspect of country guitar.

Tell me about playing with Hank Williams, who was also considered "different."

Well, that's a long, roundabout story. See, I came back to the States when I got into the Mayo & the Carter Sisters. Before then, he was called WRV in Richmond, Va., and then to Denver and then KWTQ in Springfield [Mo.], and then back to WNCN in Raleigh, Va., was playing with Homer & Jethro and with the Carter Sisters. So they were always looking down to me, and that's the meaning Mayo, who always was kind to me, and her husband, A.P. and the girls.

I didn't know if I should go, because the guy who I had the Grand Ole Opry and he never liked WSM, Furry Stone, he booked like me.

So I called Fred Rose, a genius writer I'd known for seven or eight years who had written hits for Gene Autry, and I said, "The Knoxville radio station is offering me \$25 more to stay, but should I come to Nashville?" He said, "No, come on down, and we'll get you playing on some sessions. You should do things for different labels and get your name around, and he started putting me on rhythm guitar on Hank Williams sessions, which was because he'd signed Hank on an Acuff-Rose publishing deal, of course, and was writing with him."

So when I first came down here with the Carter girls, I could only make \$50 a week with the show. So Fred would come to the studio, and they'd usually use Hank's band, but Fred would get me in there, too, and over the course of six months I was doing pretty good monays, and it all worked out fine. I played [during 1952-53] on Hank's "Starline Party." I'll never get Out Of This Town Alive, "Kaw-Liga," and so on.

My main memory of Hank was that Hank used to tell me, "You're a quick-witted; Fred was funny, too, so at they always had come-backs going back and forth. Hank would say, 'Well, you got out of his way for the musicians. Hank [who was originally thought of by Ross as a writer] was a good writer, and he had the ability to write and perform, and I was so shy, so I found him fascinating. And he had his troubles, of

course, with drink and things. Then he fell and hurt his back, and he had to be in bed. And Fred told me they gave him some morphine, and Hank said, "I love life! He had a lot of problems and pain but a helluva lot of natural talent."

You kept exploring your own natural talents and playing guitar with the uncut "Chet Atkins in Three Dimensions" album, which featured you cutting some classical material.

Mr. Sholes knew that I played classical tunes, pop tunes, jazz tunes, so I played some tunes by [Austrian-born violinist/composer] Fritz Kreisler, and I played some of the music and the record sold very well. Then I did "Class Guitar," too, and it sold pretty good. Country needs classical, and they didn't throw rocks at me!

On the "Fingerstyle Album" in 1957, you worked out of your fee, some of it, an unusual move at that time and place.

I was always doing home recording, and I had a Wilcox-Gay disc recorder, for instance; there was a music store close to me down in Lakewood [Tenn.], where I lived, that sold that recorder, and I bought it on time. I had a radio in it and a microphone to record live. I was open to all sorts of experimenting.

Is that how you hooked up with Jerry Reed, whom you signed to RCA in 1957?

[Laughs.] Jerry's something, isn't he? I first met him when he was about 17 years old. I went to Atlanta to play a country show there, Georgia Jubilee, and he was on the bill. He was a talented young fiddle, some of the best ideas, saying, "Hey, Chet, try this!" He started coming to Nashville to do recording for Mr. Sholes, and I'd be on the sessions, too, and he'd be sitting with me, and he'd be saying, "Chet, try this!" and then playing something wild. He was very helpful, and so I started came to Nashville, and he was a producer, and I told him he had to move here. But even before he came, around '61, his [would] send me demo tapes of ideas he had, and the guys would be listening to it, and he'd be all around at the time it was amazing. He was way ahead of his time.

So I started giving him work [in 1965], and he used to phone me late at night and say, "Chet, I can't make it tonight, but I'll be there the session today and they're all looking at me and they don't like my playin'—those musicians just stare at me and they don't like me." And he'd play some like over the phone, and then he'd come and see me, and he'd be all over my body from scratchin' his scalp while he was writing and playing, trying to work out some new thing. He had that kind of intense feel, and to this day I still remember it very well. [That 1970 "Me And Jerry Reed" set won a Grammy.] Jerry is a true composer. He'll play live sometimes, but he's a serious composer.

After Steve Sholes moved to New York in 1967 to lead RCA's pop wing, you brought a lot of people into production and were managing the country division of RCA, like Wayne Jennings, Don Gibson, Connie Smith. Did you have a hand?

Yes, I did. The first person I signed in 1957 was Don Gibson. I called Steve and said, "I want to sign Don." He said, "Well, he's been on RCA and didn't sell, he's been on MGM and didn't sell, and he's been on MGM." I said, "Yeah, but I've been working sessions with him, and I know how to promote him, and he's a writer—and I want him."

Everybody was saying, "Keep him country! Keep him country!" but I knew my gut, and let's do it my way." Don had sent me "Oh Lonesome Me" and "I Can't Stop Lovin' You" on one little demo tape. The "Oh Lonesome Me" track had a drunk in it, and I said, "Well, who's that drummer?" He said it was Troy Hatcher. I knew Troy and worked with him. So he brought my down with him, and we did four tracks of "Oh Lonesome Me" and I played electric guitar. I had an Echobone amplifier I used. They

were invented by Ray Bots in El Paso, Ill.—got the second one to me. Scotty Moore in Elvis' band got the third one. And we also got Valma Smith to play a B Diddley lick; she was great. I can't stop Lovin' You' was our B-side, and we had ourselves a hit with Don in 1968.

"Oh Lonesome Ma" was No. 1 on Billboard's Country & Western Best Sellers and Diddley's charted in the top 10. And the B-side was a top 10 country success, too.

And that gave me confidence. So after that I knew I could produce his hits, because I knew what I liked. So we had a great run with Don. But he's one of those fellows who's so damn shy, he lives out here in a mansion in the richest area of town, but he doesn't want any guests, so he built a well around the whole collection of records. I expect that the best friend he's got, and he's called me since my recent operation, and he wants me to come by and see him.

Now, Don, it had've died young like Hank, he'd've had a legend within two weeks, because he was this same kind of great writer.

Incredibly, during this same period, rock'n'roll arrived, and Steve Staples had signed Elvis Presley to RCA in 1956, so during a period between '56 and '58, you were cutting albums of your own like 'Fingerstyle Guitar' and especially the hit 1958 set "Chet Atkins and His Trio" which also managed to play rhythm guitar on the first RCA sessions where Elvis cut "Heartbreak Hotel" and "I Want You, I Need You, I Love You," plus moonlighting as guitarist for the Cadettes. Record sessions for an act you talked to Nashville, the Everly Brothers. Talk about being present at the Creation.

Well, the Everly Brothers are still friends, and I was happy to be an early supporter when they were really trying to make it. I knew that they, like me, and I published a couple of their early songs, which weren't [too hits, but] Wanda Jackson and Kitty Wells ("By Your Side" and "I'm Gonna Get That Man of Mine") were doing it. I expected they would do Acuff-Rose, and they got signed to a new publishing deal, "causes they were brand-new and we had to be ready to sign them." I signed them, their stuff, like "Bye Bye Love," ("I Kissed You," "Devoted to You," but the title was what she wrote). They were amazing, and I signed them. I expected they would do it, but both Phil and Don were great writers, too, and when Don brought in "Cathy's Clown" [in 1956] I knew it was a big, big hit. And I was all that stuff in one sitting—no overwork.

As for Elvis, he was always a young gentleman and very nice to me. I was a bit older than him, but he tended to be very respectful of adults, particularly in the studio. For all that's been said about Elvis, I feel he was one of those people who comes down the creek once a century.

One of your next big signings, in 1965, was Weylon Jennings.

What happened with Weylon was that a lot of the artists I worked with who were out touring in the early '60s like The Oaks, Ricky Davis, Bobby Bare, they said, "You gotta sign this guy!" So I just called him on the phone and said, "How'd you like to record for RCA? He's got a great reputation, and I want to see the man, I saw him. He was a mesh sort of record, and that image really worked out for him. We did 'This Is the Chance I'll Have to Talk,' which did OK, and then we did 'Stop The World (And Let Me Off)' and 'Walk On Out Of My Mind,' and he was on his way.

Another move you made during this period was to sign Connie Smith in '64, an often-underrated artist who you made successful with an album to release a highly anticipated new sound to return.

I heard her on a tape that I think Bill Anderson or a friend among the boys at RCA brought to me. I realized then what I still know now: She's still the best damn singer in the country. And when Don was in the office at Bill Anderson [who wrote the No. 1 "Once A Day" for Smith] discovered her in Ohio where she had just been singing in a honky-tonk in Kentucky, so I said, "Hell, let's go down there

to wherever she's singing," so Rick Anderson took her to me. I signed her, and then... She didn't stay long at RCA, though, because the New York lawyers started getting involved. But I love Connie, and I love her new husband, Marty's, and I love her producing something on her that I'm real excited to hear. But this damn business is a young people's game, so I hope people will be far to hear her. See, I had a sign right at the door, whoever they were, if they stayed long enough, we'd have a hit. People like Floyd Cramer, I talk him into coming to RCA. He has a fine, fine, fine Floyd on sessions in town, talked him into moving here. He played with Elvis, and wrote a couple [on "The Beatles," etc.]. I finally got him in at Frac Rose's studio, and we did "Last Date" and then Antonio Romo, me, and I produced Floyd's instrumental sound served him very well, and it changed music all over the world.

You were an RCA vice president in Columbia in '82?

Well, as you say, I was at RCA for years, and one day I went to work in shoes that didn't match! Both of them were black, but one was a red shoe. [Laughs] "I've been on the damned job too long." And I had cancer, too, in '73. I got into cancer music. I'd have brought down [current RCA label group chairman] Joe Galante, and then they hired a bunch of new people. It just became difficult to work there, because of cancer music. I'd have been as the old-timer, the old guard, and I understood that.

The relocation to Columbia got you out from behind a desk and back into making important records like "Stacy Tuned" in collaboration with George Benson, Larry Coryell, and Steve Swartz, and Mark Knopfler; "Nack And Nack" with Knopfler; and "Sneakin' Around" with Jerry Reed.

Rick Blackman was at Columbia, and I don't know he was a big fan, but I was a long con-

versation together, and I'll always be grateful to him, for letting me do what I wanted to do. I had made a similar album prior to "Stacy Tuned," and I took it to RCA. They and they didn't want it. And that hurt.

Well, history proved your new direction an auspicious one, since "Stacy Tuned" got you back on the album charts in 1985, earned a Grammy for Best Contemporary Country Album track with Knopfler, and you and Mark earned two country Grammys for "Nack And Nack."

"What happened with Mark is that I've got a fine club in England, and I used to go over there and play once a year, so I got a lot of people over there were still aware of me. Anyhow, back in Nashville, I was out getting some of the money to buy a truck one day, and I listened to one of Mark Knopfler's albums, and I said to myself, 'This man's got a story in his story of a bitch has heard me play!' [Chuckles] I thought it was pretty neat. So I told my manager, 'I'd like to have you put me on the "Stacy Tuned" album with me? Mark Knopfler. I believe he's your man.'"

So we called Mark's manager, Ed Bicknell, and he said, "Mark Knopfler will call you at 6 o'clock tonight." Mark told me later he had several belts of bourbon before he called. He said, "I'll be right on the line, within a couple of weeks, we were out on the back porch picking."

So our "Tuned" track got a Grammy, and we became very close. I'd have made a bunch of things together, like playing at the London Palladium [opening at the Secret Policeman's Third Ball in 1987 to benefit Amnesty International]. Then we did "Nack and Nack" and we made it down to two weeks of war between here and England, and it is still one of my favorite albums ever.

Mark and I, we're talking about doing another one, but we'll see. I can tell you, though, that Mark loved Nashville from the first trip, and he's been coming here again and again in a few months. Last time he was here, he banged my truck into a post, [laughs] but he paid it to it.

Surely, Mark told me this: He said, "When we were growing up in England, we were into

Little Richard. But we'd ever stay up there, and he didn't think we could ever attain that level as musicians. But he was a great promoter, so we bought your records and tried to learn from them, but it just wasn't attainable for us." Which explains why, I guess, I'd got with Mark and show him the licks. And I'd get them under a microscope.

Truth is, though, I didn't have too much competition to make a classic. I had a couple of those albums in the '50s and '60s. I made about two to three albums a year, some of them half-sized, but fortunately somebody heard them. Meanwhile, I was producing 20-30 artists a year. I kept my playing up by going home and just playing along with any music I heard in front of the TV.

Meanwhile, the recent "The Day Finger Pickers Took Over The World" album is one of the best I've ever produced. It's got a hell of a cover. Did you find Tom Emmerich or did he find you?

He found me. And he'll be back in town in a few days to do some writing with me. He's in his 30s, from Australia, and you've never seen him. I'd like to know what he's doing. He's a guitarist I've ever seen. He gets these sounds from the Outback you can't believe, and he's just as the guitar and so forth. It's incredible.

So as you inspired George Harrison in his guitar work and collaborated with both Paul McCartney and Mark Knopfler, it's wonderful how you maintain a strong link with rising young talents like Emmerich.

It's funny, but meeting these great people just happens. When Paul McCartney and I recorded together in Nashville back in 1974, he had just called out of the blues and said he wanted to come to the house. Could you come to it? Then he and Linda came out and said they also wanted to meet Jerry Reed, so I called them in. And they were here, and we had a lot of laughs. Those kind of things just happen me.

So then me and Floyd Cramer cut that "Sally G" hit. Well, it was a real nice little instrumental tune Paul's father [Jim McCarty], wrote, "Walking in The Park With Eloise" [released in 1974, rereleased in 1982 by EMI in the U.K.], both of them under the pseudonym The Country Hums.

Paul was a very nice, and his wife was, too. And he would have been interested in playing, he asked questions which I was used to on the Everly Brothers sessions and how I did a certain fill for them on "Bye Bye Love" or "All I Have to Do is Dream." He wanted to know everything about the Everly Brothers—and he did all everything I could remember.

I understand how the country music industry often feels it has to be protective of what it represents, but you've broadened the music over the last half-century and expanded its sense of possibilities.

I know I did broaden the music a bit, because I used to do some of my playing that, yeah, I'm country but I want to bring my fans along with me and not keep them in some gray area. That would have been interesting, as it's turned out. I guess I haven't bothered me or my fans in terms of acceptance.

All I ever played was a good melody in a pop style, and that was a freestyle. I think back on the stuff I did with George Benson, which some record people were a little wary of, country, and it sure stands the test of time for me. "Surrender" on "The Funnel" was good, but we wrote it together and had a whole album's worth of unused material. But no one would let me get it out.

Incidentally, I also got George eating cactus, which he wouldn't touch at first, and then he ate it. He could get his hands on like anything else, but I'll just say that, but taste is usually just what you're used to.

Looking back over the last 50 years has it, thus far, mainly been fun?

I'll tell you: I've been professional since 1942, and I never seriously compensated myself anybody else. I just did what I liked and hoped that people would like it. I mean fun. Fortunately, that strategy has worked [chuckles] worked out pretty good.

Ryman Lives On In Atkins Century Award

BY CHET FLIPPO

NASHVILLE—The wood used to craft the harp in the Billboard Century Award presented to Chet Atkins came from original stage boards from the Ryman Auditorium in Nashville.

The stage floor was laid in 1882, when the Ryman was finished as a Methodist church. It was later used as the Riverboat captain Thomas George Sumner was saved in a Nashville rescue service by Jerry's producing uncle Sam Porter Jones and vowed to build a tabernacle to God. Ryman's structure was renovated in 1911 following his death in 1904.

From the beginning, the venue was used to give the musical and cultural life to William Jennings Bryan orated on the Ryman stage, as did Gerry Nelson, Theodor Roosevelt and Booker T. Washington. Heien Keller appeared there, and so did Sarah Bernhardt, Ignacy Paderewski, Charlie Chaplin, Isadora Duncan, Will Rogers, Rudolph Valentino, Erma Fickett, Spike Jones, Jascha Heifetz, Ethel Barrymore, Groucho Marx, Roy Rogers, Gene Autry, Bela Lugosi, and Mae West.

At the Ryman, The Foundation identified as the mother church of country music when the Grand Ole Opry moved there in 1943. WSM Nashville, which broadcast the Opry, bought the building in 1963 from the Ryman Auditorium Corp. and changed the building's name to the Grand Ole Opry.

The Opry stayed in place there until 1974, when it moved to a suburban location—named Opryland. The Ryman went dark, like much of downtown Nashville. At one time, it was slated for demolition.

Under Nashville Mayor Phil Bredesen's program for downtown renovation, the Ryman—under new ownership by Gaylord Entertainment—was extensively re-modeled in 1993. It reopened in 1994 and immediately became an anchor for the revitalized downtown Nashville.

Now, the acoustically-impeccable hall—finally all-conditional—has been used to create a new generation of cultural activities. Ryman Kallio's "Praxis" Home Concert" has been broadcast from there. Re-creations of the lives of country legends

Patry Cline and Hank Williams have enjoyed long runs there. Bruce Springsteen, Bob Dylan, and John Fogarty have played sold-out shows there.

Recent and future bookings reflect the auditorium's vibrant presence in Nashville's cultural life: The Vienna Boys Choir, Lyle Lovett, Herbie Hancock and Wayne Shorter, The Academy Of St. Martin In The Fields, identified as the mother church of country music when the Grand Ole Opry moved there in 1943. WSM Nashville, which broadcast the Opry, bought the building in 1963 from the Ryman Auditorium Corp. and changed the building's name to the Grand Ole Opry.

BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BLACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY SoundScan®		ARTIST	ALBUM	GENRE	PEAK POSITION	WEEKS AT NO. 1	TITLE
1	22	1	ROBYN	KA 6747 (13 5016 9)	ROBYN	IS HERE	ROBYN	1	1	IS HERE
2	1	1	MICHAEL PETERSON	12102 INHALLS 453488989 023	INHALLS (10 981 93)	MICHAEL PETERSON				
3	4	1	ALEJANDRO FERNANDEZ	320V LYNX 124146008 (9 36 54)	ME ESTOY ENMIORANDO	ME ESTOY ENMIORANDO				
4	4	1	BLINK 182	CANOGO 1147454 (11 9612 9)	DUDE RANCH	DUDE RANCH				
5	29	5	ALLURE	TRACH MATTE/SHAGHAWA 478148747C (10 35 95)	DUDE RANCH	ALLURE				
15	4	15	MARCY PLAYGROUND	CAPITOL 35569 16 816V 030	MARCY PLAYGROUND	MARCY PLAYGROUND				
3	5	3	SANDI PATTY	WORD 64535E (10 35 96 8216 9)	ARTIST OF MY SOUL	ARTIST OF MY SOUL				
8	3	3	KAY VINEY	EPIC 67965 (10 35 95 9216 9)	JUST BETWEEN YOU AND ME	JUST BETWEEN YOU AND ME				
11	4	11	RAT BOLTZ	WORD 681232E (10 35 96 9216 9)	A CHRISTMAS ALBUM	A CHRISTMAS ALBUM				
11	9	11	SOMETHIN' FOR THE PEOPLE	WARNER 4056 40753 (10 9615 9)	THIS TIME IT'S PERSONAL	THIS TIME IT'S PERSONAL				
11	11	4	WILL DOWNING	MERCURY 530300 (10 9615 9)	INVITATION ONLY	INVITATION ONLY				
12	4	12	NEW LIFE COMMUNITY CHOR FOLK JOHN R KEE	NEW LIFE 431048V71 (10 9615 9)	STRENGTH	STRENGTH				
16	26	16	OUR LADY PACE	COLUMBIA 67940 (10 96 15 8)	CLUMSY	CLUMSY				
18	10	3	CHRISTIAN ROCK-A-FELLADIE	SEA 5108111/MERCURY (10 96 8216 9)	GHETTO CYRANO	GHETTO CYRANO				
15	20	15	LEE ANN WOMACK	DECCA 11581878CA NASHVILLE (10 9615 9)	LEE ANN WOMACK	LEE ANN WOMACK				
16	23	3	KAREN CLARK SHEARD	ISLAND 52439 (10 9617 9)	FINALLY KAREN	FINALLY KAREN				
17	8	7	5IVE BROTHERS	WAVE/INTEGRAL/AMERICA 581231WARRER RECORD (10 9615 9)	OUR NEXT ALBUM EVER	OUR NEXT ALBUM EVER				
18	10	5	GIG BUB	KIDZ 53074/ATLANTA (10 9617 9)	TIMELESS	TIMELESS				
19	17	8	NEXT ARISTA	18973 (10 9615 9)	RATED NEXT	RATED NEXT				
20	22	6	JACK VANCELOTT	WYNN/WORLD 4782367E (10 96 8216 9)	HEAVENLY PLACE	HEAVENLY PLACE				
21	14	6	G. LOVE & SPECIAL SAUCE	CHRY 677847C (10 96 8216 9)	YEAH, IT'S THAT WAY	YEAH, IT'S THAT WAY				
22	12	3	MIC GERONIMO	EPIC 683077E (10 9617 9)	VENDETTA	VENDETTA				
23	47	23	BARENAKES LADIES	SPRING 463393WARRER BROS. (10 9616 9)	ROCK SPECTACLE	ROCK SPECTACLE				
24	29	11	THE GATHER VOCAL BAND	IMPRESS HALL 25427 (10 9615 9)	LOVIN' GOD & LOVIN' EACH OTHER	LOVIN' GOD & LOVIN' EACH OTHER				
25	21	11	CHELY WRIGHT	NCA NASHVILLE 70003 (10 9616 9)	LET ME IN	LET ME IN				

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. What an album reaches this week, the album and the artist's subsequent albums are tracked on the Heatseekers chart. All album titles are subject to change. © 1997, Billboard/SPRI Communications.

27	7	27	ANDREA BOCELLI	POLYGRAM 530007 (10 9616 9)	ROMANZA	ROMANZA				
31	14	31	RICK MULLINS	SONY 12026/SEA (10 9615 9)	SONGS	SONGS				
21	4	21	BUENA VISTA SOCIAL CLUB	WORLD 5010/IMPACT/IMPACT 747698 (11 96 02)	BUENA VISTA SOCIAL CLUB	BUENA VISTA SOCIAL CLUB				
26	3	26	SNEAKER PIMPERS	CLEAN UP 4077676 (10 9615 9)	BECOMING Y	BECOMING Y				
26	3	26	UNCLE SAM STRIPTEASERS	ARTISTWORK (10 96 8216 9)	UNCLE SAM	UNCLE SAM				
31	30	24	THE SUPERTONES	SONY 12401 (10 9615 9)	SUPERTONES STRIKE BACK	SUPERTONES STRIKE BACK				
32	7	32	REBECCA ST. JAMES	ROSEWOOD 25174 (10 9616 9)	CHRISTMAS	CHRISTMAS				
33	5	33	ROY D. MERCER	CAPIOL NASHVILLE 21447 (10 9616 9)	HOW BOSTA BORE ARE YAT VOLUME 3	HOW BOSTA BORE ARE YAT VOLUME 3				
34	38	34	JIMMYE CRONIN	SONY 68071/ATLANTA (10 9616 9)	PUSHING THE SALLMANIA ENVELOPE	PUSHING THE SALLMANIA ENVELOPE				
35	38	3	PLANKEYE	EPIC 17405 (10 9615 9)	THE ONE AND ONLY	THE ONE AND ONLY				
36	4	36	GRUPO LIMITE	POYGRAM LATINO 59933 (10 9616 9)	SENTIMIENTO	SENTIMIENTO				
37	47	8	CRISTIANO	ARISTA 3202694 (10 9615 9)	LO MEJOR DE MI	LO MEJOR DE MI				
38	12	38	SOUNDS OF BLACKNESS	PERSPECTIVE 5402509AM (10 9616 9)	TIME FOR HEALING	TIME FOR HEALING				
39	45	9	CORNERSTONE	LIVANA 80P 4857WARRER BROS. (10 96 02)	WHEN I WAS BORN FOR THE 7TH TIME	WHEN I WAS BORN FOR THE 7TH TIME				
40	43	13	DIANA KRALL	IMPULSE 23336P (10 96 02)	LOVE SEASONS	LOVE SEASONS				
41	42	33	DUFF PUNK	SONA 425007/WYNN (10 9616 9)	HOMEWORK	HOMEWORK				
42	36	17	98 DEGREES	MERCURY 530079E 16 9616 9)	98 DEGREES	98 DEGREES				
43	36	17	GARY CHAPMAN	REUNION 102747AVE (10 9615 9)	THIS GIFT	THIS GIFT				
44	4	9	OLIVE	HCN 1074 (10 9616 9)	EXTRA VIRGIN	EXTRA VIRGIN				
45	6	2	IRON ROKK	IMPACT/AMERICA 68139E (10 96 8216 9)	HIGH PLACES: THE BEST OF IRON ROKK	HIGH PLACES: THE BEST OF IRON ROKK				
46	43	21	BUMP BIZKIT	FULL 90124/WARRER BROS. (10 9616 9)	THREE DOLLAR BILL, Y'ALL	THREE DOLLAR BILL, Y'ALL				
RE-ENTRY	RE-ENTRY	RE-ENTRY	LONEY JAMES	WARRER BROS. 46548 (10 9616 9)	SWEET THING	SWEET THING				
48	2	48	THE MARTINS	SPRING HILL 14233/CHORDANT (10 9615 9)	LIGHT OF THE WORLD	LIGHT OF THE WORLD				
RE-ENTRY	RE-ENTRY	RE-ENTRY	JONATHA BROSKE	REFUGEE 11500/WARRER BROS. (10 9615 9)	10 CENT WINGS	10 CENT WINGS				
RE-ENTRY	RE-ENTRY	RE-ENTRY	DAVE KOZ	CAPITOL 57097 (10 9616 9)	DECEMBER MAKES ME FEEL THIS WAY	DECEMBER MAKES ME FEEL THIS WAY				

POPULAR UPRISES

BILLBOARD'S WEEKLY COVERAGE OF THE TOP PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

SCREAM KINGS: Capitol Records is well positioned to piggyback on the "Scream 2" soundtrack with the debut release by hip-hop/punk quintet Kottonmouth Kings.

The Orange County, California act, whose single "Sub-

video for the song, which features snippets from the movie, has been added to stress rotation on MTV.

Craig Aaronson, the Capitol distributor of AR's who signed the act, says the project has moved along quickly since he signed Kottonmouth Kings two months ago.

As well as the group's songs, it was the band members' unusual energy and unassuming attitude that drew Aaronson to the Seattle Boys-esque act when he came across it laying down tracks for its demo in a Los Angeles-area recording studio.

"They were playing these songs for me, and they actually climbed up on the mixing board and started dancing," he says. "But it was just a funny, natural thing for them to do. Not really forced. I went to my boss the next day and said, 'I've got to work with these guys.'"

Aaronson says the band's still-untitled debut has already been recorded and will bow in the first quarter of next year.

BAT SCREEN: On the recent "Cultural" album "Cultural Noir," released Oct. 28 on Milan Records, the surf band tracks such '50s and '60s film music as



Coming Of Age. Baby Bird, the brainchild of prolific and talented British singer/songwriter Stephen Jones, with the debut of popular indie and self-released albums in its homeland with the release here of "Ugly Beautiful." The album, released October 1996 in the U.K. by Echo, bowed here on Atlantic in October. Look for more of the group in the coming months.

"Mysterious Mambo" and "Twilight Of The Hip Cats" to great effect. Meanwhile, the group has been keeping busy writing music for films and television programs, including MTV's "House Of Style" and CBS' "Nash Bridges."

NO JOKE: With animated front man Larry Love and the Very Reverend Dr. D. Wayne and its odd blend of twangy, holy-roller act house, there's an immediate urge to poke fun at Geffen itself. The band, which was released Nov. 4 here.

The band, which founded mock religious outfit the First Presleyterian Church of Elvis in the Divine (U.K.), will win converts quickly.

FANCY THAT: Former Atlantic artist Faith released an EP through its new Butch Ditties label. Emphasis tracks, which include title cut "No Mercy," "Christmas," and an industrial club remix of "You Look Like A Movie Star Honey," have

been getting specialty airplay on XHRM San Diego; KIRO; Los Angeles; KNRR Portland, Ore.; and WBCN Boston. Contact: Bruce Warner, Faith V, at 415-665-7500 for more information.

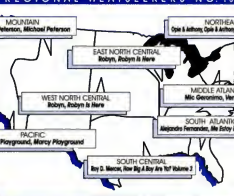
ROADWORK: Sire Records' alt/Laika's next opening date for Fiona Apple will be Dec.



Touring And Stuff. Universal's Holly McNearland is focusing her attention on the U.S. after cranking Canadian radio and video outlets with "Nums," the first single from her album "Shut." The set, which came out Oct. 7, followed the critically well-received EP "Sour Pie." McNearland plays Wednesday (8) at the Nick in Birmingham, Ala., and Thursday (4) at the House of Blues in New Orleans.

12 at the Wilmeten Theatre in Los Angeles. The band's latest album is "Sounds Of The Satellites."

REGIONAL HEATSEEKERS NO. 1'S



THE REGIONAL ROUNDUP

- Rotating top 10 lists of best-selling titles by new and developing artists.**
- PACIFIC**
 1. Many Playground Many Playground
 2. Blink 182 Dude Ranch
 3. Robert Palmer CD Hit
 4. Alejandro Fernandez Mi City Encanto
 5. Robyn Robyn is Here
 6. The Beatles Now We Are Back Part 2
 7. Allure Dude Ranch
 8. Allure Dude Ranch
 9. Allure Dude Ranch
 10. Sonoma Breaks CD Get Wigg
- SOUTH CENTRAL**
 1. Ray D. Mercer How Bosta Bore Are Yat Volume 3
 2. Michael Peterson Songs
 3. Robyn Robyn is Here
 4. Ray D. Mercer How Bosta Bore Are Yat Volume 1
 5. Group Limite Sentimiento
 6. Ray D. Mercer How Bosta Bore Are Yat Volume 2
 7. The Beatles Now We Are Back Part 2
 8. Allure Dude Ranch
 9. Allure Dude Ranch
 10. Many Playground Many Playground

urban Life" from the soundtrack hits modern rock radio Tuesday (2), is getting early airplay on stations including XETRA-FM San Diego.



Platinum Mack. British-bred singer Mark Morrison was presented with a Recording Industry Assn. of America platinum-certified plaque for his debut single, "Return Of The Mack," after a performance at Radio City Music Hall in New York. Show backstage, from left, are Toby Ludwig, Morrison's manager; Rich Christina, A&M rep at Atlantic Records; Morrison; Craig Kallman, executive VP/office of the chairman, Atlantic; and Daddy Wette, rapper.

Bootsy Brings The Funk To Europe

Collins' Latest Set Issued Through WEA Germany

■ BY PAUL SEXTON

LONDON—Bootsy Collins is "Fresh Outta P! University"—via a German finishing school.

The funk veteran, an industry stalwart of almost 30 years, has returned to major-label recording by a surprising route. He is now signed to WEA Germany, which released Collins' "Fresh Outta P! University" album on Oct. 27 simultaneously with Switzerland and Austria, as well as France, Sweden, Holland, and seven other European countries.



COLLINS

WEA U.K. followed up with a Nov. 17 release of the set on the back of the artist's promotional visit to Britain, during which he collected a lifetime achievement trophy at the Music of Black Origin Awards (Billboard Bulletin, Nov. 17). The album, which has been greeted with considerable critical applause, is also out in Japan and is due to appear in Spain in January.

Nor has his home country forgotten him, as "University" is slated to come out in the U.S. on Reprise, probably in early February. Nov. 4's Collins has not appeared on The Billboard 200 since his 1982 Warner Bros. release "The One Giveth, The Count Taketh Away."

After many years of hearing the P-Funk sound he helped create as a member of Funkadelic and Parliament appropriated by a slew of contemporary rap acts, Collins has collaborated with several cutting-edge talents. The first single, "I'm Leaving U (Gotta Go, Gotta Go)," commercially released Nov. 10 in the U.K., features a rap by MC Lyte, while the album's producers include Maurice T. Boogeman and English club guru Norman Cook.

Released Sept. 22 in Germany, the single stood at No. 60 on the German singles chart at press time.

Explains Collins, "I'd [I did] in WEA Germany." Markus Brinn, came to a live show [The A&H in Hannover] with Bernie Worrell and said we blew him away. He asked if I was interested in signing, but at that time I wasn't too interested—'we were doing tours'; I was having fun with that and putting out independent records on small labels, where we could pretty much do what we wanted. I wasn't ready for it then.

"Then he also told me he had Randy Crawford on the label, and I went to school with Randy." Collins played bass on some of the American singer's "Naked And True" album, which also went on to gain international release from his German base, and completed some remixes on other artists signed to the label.

When, after two years of discussions with Brinn, Collins finally agreed to sign to WEA Germany, he knew it would entail some changes in his professional life. "I know it meant I'd start focusing on a 'real' record," he says. "Meaning, I had been so used to doing experimental stuff for hardcore fans. For this record I knew I would have to concentrate more on doing some new and different things also."

Of the young producers he worked with on the album, he says, "We just hit it off. Every body wanted to do their best, even the young artists that came in to do their spots on the record. It really felt good."

Pamela Harr, head of international at WEA Germany, points out that with the pan-European release of the new album, Collins is aiming both at longtime supporters and a new potential audience. "In western Europe people are fans," she says. "Our French company love him. For the eastern European countries, it's an artist they haven't really been aware of and a new area to conquer."

The company hopes to have Collins *(Continued on page 26)*

'Favorites' by Gill On Motown; Fox Film Finds Jimmy Jam & Terry Lewis 'Grooving'

This column was prepared by guest columnist Janine Cooney, managing editor of R&B Airplay Monitor.

RANDOM NOTES: Johnny Gill may state that he is off the Motown label as a solo artist, but he is still the subject of a greatest-hits package being released by the label. A double-sided single of two new songs from the forthcoming package "Favorites" has been serviced. First up is the mellow ballad "Maybe," written by Gill with Jimmy Jam and Terry Lewis and produced by the Minneapolis pair with background vocals by Flyte Tyme new album by super producer. The second tune is another ballad, "Having Illusions," penned and produced by Tony Rich with background vocals by same. Gill can also be heard on the new album by super RSG (Levert, Sweat, Gill).

Speaking of Jam and Lewis, the duo is set to provide the soundtrack to the forthcoming 20th Century Fox film "Hot Stella Got Her Grooves Back," adapted from the best-selling novel of the same name by Terry McMillan. The pair is preparing for its first releases on Flyte Tyme Records, their new co-venture with Universal.

As the forest-dweller Grant will deliver her debut early next year, with songs co-written by her with Jam and Lewis and "Big Jim" Wright of Sounds Of Blackness and Ann Nesby fame. Expect A&M's sound to be earthy, metaphysical, thoughtful, and very, very different.

MCA teen-dream trio Immatute is about to embark on the first leg of an extensive U.S. tour in support of its latest album, "The Journey." The tour begins Nov. 21 in Kansas City, Mo., and winds through 18 more dates, ending Jan. 1 in Detroit. Interestingly, Immatute has definitely matured as a performing act, and don't write off the album as just something for teenage girls. "The Journey" boasts sophisticated production values and music from the ballad "I'm Not A Fool," to the Bone Thugs-flavored "Give Up The Ghost" (featuring Bizzy Bone), to the flamenco guitars on "Dumka," to the funk of "I'd Give You Everything," to the acid soul of "Bring Your Lovin' Home." Spend some time with it—you may be surprised.

Dave Ross and A&M Records recently hosted diners in New York and Los Angeles to reintroduce the group Public Announcement to press, retail, and radio. Having been missing, this vocal group has a catchy local hit called "Body Bumpin'" that A&M is looking to grow across the country with a February release. And if the name Public Announcement sounds familiar, it's because superstar R. Kelly's debut group has a catchy local hit called "Body Bumpin'" that A&M is looking to grow across the country with a February release. It's the name Public Announcement sounds familiar, it's because superstar R. Kelly's debut group has a catchy local hit called "Body Bumpin'" that A&M is looking to grow across the country with a February release. The foursome shows a lot of promise, with tight harmonies,

boundless enthusiasm, and perhaps even a new dance catch phrase, "yippie yi yo!" But contrary to the expectations this might imply, this is not a bass record. Check it out.

Island newcomer All is taking 'em by storm coast to coast. While rap editor Havelock Nelson caught the show in New York (Billboard, Nov. 29), I saw the British singer's staggered Nov. 29 at Los Angeles' Jams For The People's storming performance had pundits seeking the appropriate vocal comparison—Ronald Isley, Otis Redding, Roachford, Terence Trent D'Arby, or Seal. Look out for the single "Love Letters The Hard Way."

Rhino Records celebrated the release of its 25th-anniversary edition of the "Superfly" soundtrack by Curtis Mayfield with a special event Nov. 17 at Los Angeles' Beverly Theater. Screened there was a double feature of the Gordon Parks-directed blaxploitation classic with "The Mack," Copromoted by oldies outlet KACE Ph Los Angeles, the event featured a 70s costume contest and a live appearance by actress Shelia Frazier, who made the film's bathtub love scene so memorable. The new double-CD contains additional tracks and alternate versions as well as music from the original master-tape by Mayfield. All this is accompanied by funky, informative liner notes penned by a Scott Galloway. Is it me, or does the young, flowing-haired Ron O'Neal, who plays the lead character Priest, look like the early Prince?

Did you catch Kenneth "Babyface" Edmonds on his "Babyface & Friends Unplugged," which first aired Nov. 20 on MTV? Joining Face on the show were artists Stevie Wonder, Eric Clapton, and K-Ci & Jolo; his band included Sheila E. on percussion, Ricky Lawson on drums, and Nathan East on bass, and background vocals by Shanice Wilson and Face's brothers Kevon and Melvin Edmonds of After 7. Also, MTV sister channel VH1 gets a dose of soul when it profiles Philadelphia music legend Teddy Pendergrass as part of its acclaimed series "Behind The Music." Debuting Wednesday (3), the show includes exclusive interviews about Pendergrass' life and music, and it offers details about the 1982 car accident that almost cost him every thing.

CONVENTION UPDATE: Don't wait until the last minute to make your plans for 1989's Urban News Festival, set for Feb. 11-16 at the Palm Springs Riviera Hotel and Resort, or for the Impact Super Summit XII April 29-May 3 at the Reno Hilton.

Hope your Thanksgiving was happy and healthy. And don't forget to say "I love you" to your near and dear, because, as Stevie Wonder said in "These Three Words," you don't know what the future holds.



Hard At Work. Overst recording artist Trent Campbell enlisted the help of the "Fugees" Wycle Jean to produce selected tracks on his fourth album. Slated for a 1995 release, the set is currently entitled. Pictured at the mixing board, from left, are Campbell; Commissioner Gordon, engineer; and Jean.

Hot Rap Singles™

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	COMPILER FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan™	TITLE	ARTIST
1	1	1	6	*** No. 1 ***	FEEL SO GOOD	MASE
2	NEW	1	1	IT'S ALL ABOUT THE ENHANCERS ABOVE THE WORLD	RUFF DAWG & THE FAMILY	
3	3	6	6	I'M NOT A PLAYER	BIG FISHNER	
4	2	2	5	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE	
5	27	—	2	*** GREATEST GAINER ***	YOU KNOW MY STEEZ	GANG STARR
6	4	5	8	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY	
7	5	3	14	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOOKER	
8	6	4	21	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND	
9	3	12	3	SHOWDOWN	E-R-SKI FEATURING MONTELL JORDAN	
10	7	9	8	MAN BEHIND THE MUSIC	QUEEN P FEAT. TEDDY RILEY	
11	8	7	16	BACKTALK BOOGIE	MACK 10	
12	NEW	1	1	SKY'S THE LIMIT	THE NOTORIOUS B.I.G. (FEATURING 112)	
13	10	8	23	NOT TIGHT	MC KATUP & DA SHIT FEAT. WISE, LIL' LO, AND EME FINEZ	
14	11	16	7	THE BREAKS	NADANU FEATURING KURTIS BLOW	
15	14	10	12	AVENUES	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH MY MAM)	
16	17	15	6	CLOSER	KANYE WEST FEATURING BOY CAPONE - IN-NORGEA	
17	19	—	2	THA HOPE	JINJU	
18	12	14	12	GET OFF THE BOOKS	THE BEATNUITS	
19	18	17	7	GET IT WET	* TWISTA	
20	18	—	2	JUSTICE	* SHAQUEEN	
21	20	19	9	IMMA ROLL	* MR. NOLAN LOC	
22	22	16	16	CROOKED GREEN PAPERS	* KINFUSION	
23	13	13	26	ILL BE MISSING YOU	* PUFF DADDY & FATIY EVANS (FEAT. 112)	
24	21	27	4	BOUNCE BABY BOUNCE	FRAZE	
25	44	34	3	MADAME BUTTERFLY	YOUNG MC	
26	15	11	19	NO MORE PROBLEMS	* THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & WISE	
27	16	18	5	WHAT I NEED	* CRAIG MACK	
28	24	26	5	WHAT U GOTTA SAY	RODNEY O	
29	23	21	13	ME AND MY CRAZY WORLD	* LOST BOYZ	
30	28	—	2	RICKER SCULE	* EPMD	
31	25	25	6	PHENOMENON	* LL COOL J	
32	22	23	9	BLAZING HOT	* NICE & SMOOTH	
33	33	47	9	PARTY PEOPLE	GP WU	
34	26	24	22	TAKE IT TO THE STREETS	* RAMPAGE FEAT. BILLY LAWRENCE	
35	30	28	26	LOOK INTO MY EYES	* BONE THUGS-N-HARMONY	
36	29	31	14	SUNSHINE	* JAY-Z FEAT. BAYDRAE AND FOKY BROWN	
37	29	31	14	REMEMBER ME (FEAT. SEFY)	* COMMON FEAT. CHANTAY SAVAGE	
38	34	30	3	PAPI CHULO	* FUNDONOSHI FEAT. DAZ DOLLINGER AND COBRA REE	
39	36	20	6	COAST TO COAST	* D-MEKKA	
40	35	35	6	IT'S YOURZ	* WU-JANG CLAN	
41	RE-ENTRY	4	4	IT'S ABOUT TIME	L.A. NASH FEATURING JEWELL	
42	40	43	8	BE MY PRIVATE DANCER	THE 2 LIVE CREW	
43	37	29	18	DOWN FOR YOURS	* NASTYBOY KLUK FEAT. ROYCE TROTTMAN	
44	RE-ENTRY	17	17	BE THE REALIST	* TRAPP, TURAC & NOTORIOUS B.I.G.	
45	RE-ENTRY	22	18	MP HOP DRUMS	* THA ALAKHEMS FEAT. DL, DIRTY DYSTAL	
46	RE-ENTRY	22	18	KEP DOWN MEDALLIONS	* ROYCE TROTTMAN	
47	NEW	1	1	LUKE'S SHIT	LUKE	
48	45	36	23	C U WHEN U GET THERE	* COOLIO FEAT. 40 LOVEZ	
49	48	—	2	AIN'T NO LIMIT	MYSTICAL	
50	RE-ENTRY	8	8	THE JOINT	* EPMD	

Records with the greatest sales gains this week. *Indicates availability. †Recording industry Association of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units. Certified gold for one cassette single. Platinum indicates royalty number for one cassette single, cassette single approximately 100,000 units availability. MC indicates multi-cassette single availability. TV indicates multi-cassette single availability. WJ indicates weekly single availability. CD indicates CD single availability. © 1997, Billboard/BBJ Communications, Inc. and SoundScan, Inc.

TANGO

(Continued from page 15)

go," along with tracks by such tango legends as vocalist Carlos Gardel and band leader Osvaldo Pugliese. The album also features idiomatic contributions by multi-instrumentalist Fred Frita and the Klezmatics.

Most original tango was recorded in the Latin section of retail, whether it's a historical compilation like Metro Blue's "The Story Of The Tango" or the series of "authorized" live recordings by Piazzolla's ensembles on Milan (see story, page 16). But essays in Piazzolla by classical artists like Ma and Kremer are usually found in classical departments. In fact, "Soul Of The Tango" was the best-selling classical album for the week of its Nov. 11 release at Tower Records in New York's Greenwich Village.

Going beyond the scores, Ma stepped himself in Piazzolla's music and its milieu—not only studying a tape of Rostropovich rehearsing "Le Grand Tango" for Piazzolla but traveling to Buenos Aires to tour its tango clubs and meet the composer's comrades.

"The whole experience of researching and recording this album was such a thrill," Ma says. "Like a lot of people, I'm so irresistibly drawn to Piazzolla's music. It's very sophisticated, yet it's also very primal. And you can say that anything by Piazzolla—no matter how good the stuff feeds the mind, the body, and the soul."

PIAZZOLLA ON MILAN

(Continued from page 16)

guedo De Amor," the Piazzolla tour on Milan now runs to 14 cities. Chamberlondon says more vintage live albums are due next year, and like the first four in the series, they will be packaged with distinctive cover art by 1980s Mexican painter Tamara de Lempicka.

"More than anything, Piazzolla's music is of the city," Chamberlondon says. "That's why with the artwork we sought something a little dark and very urban. Tamara de Lempicka's work is a good graphic representation of the music, and we worked with Christie's to make sure her paintings on the covers were not the typical ones you see, but unique."

Piazzolla's music has proved popular not only in Buenos Aires and New York, but from Paris to Berkeley, Calif. One of the most substantial examples of Piazzolla recognition in the U.S. is Rhapsom Music in Berkeley, where international music regular Ian DeSiva says the Milan sets regularly outsell most others (yet Chamberlondon says they have to compete with about 25 unauthorized discs). DeSiva also co-hosts a weekly radio show, "Argentine & World Music," on campus at University of San Francisco's KUSF, on which he has aired Milan's Piazzolla series.

Reflecting on his first hearing of Piazzolla years ago, Chamberlondon points out a major selling point for the music. "It's a song like 'Adios Nonino.' That is such feeling, a nostalgia, a melancholy, but it's not in a sad. It speaks to everyone. Once that melody enters your ear, it never leaves you."

BRADLEY BAMBARGER

amusement

business

BOXING

TOP 10 CONCERT TOURS

ARTIST(S)	Genre	Date(s)	Gross Ticket Price*	Attendance†	promoter
ELTON JOHN	Rock	Nov. 11-12	\$2,361.87 (\$1.50-\$3.50) \$44,453,927	20,274 best seats	Universal Concerts Canada
PUFF DADDY & THE FAMILY	R&B	Nov. 13-14	\$442.34 \$40,165,757 \$36.18	17,640 21,617 new shows	Hopson Entertainment
ELTON JOHN	Rock	Nov. 7	\$524.74 (\$200-\$3.00) \$29,329,821	15,820 setlist	Universal Concerts Canada
FRANK SITTERT & THE CLASSICAL REPERTORY	Classical	Oct. 23	\$662.47 \$41,525	10,841 setlist	Bill Graham Presenters
ELTON JOHN	Rock	Oct. 26	\$273.14 (\$1.75-\$3.50) \$42,709,611	16,840 setlist	Universal Concerts Canada
PLETHOUM BMC	Rock	Nov. 18	\$273.14 \$33,140,533	16,800 setlist	Magnum Communications Inc. PACZ Shows
ELTON JOHN	Rock	Nov. 14	\$267.94 \$79,129,567 \$25	18,138 setlist	PACZ Shows
RODNEY O	Rock	Nov. 7-8	\$48.28 (\$2.50-\$3.50) \$45,172,534	11,263 best seats	Universal Concerts Canada
RODNEY O	Rock	Oct. 24	\$28.676 \$35,525	12,238 15,580	Bill Graham Presenters
RODNEY O	Rock	Oct. 25	\$20.495 (\$4.50-\$3.50) \$32,216,437	18,828 11,793	Universal Concerts Canada

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxings should be submitted to: Marie Kaliff, Amusement Business, 615-321-4295. Fax: 615-321-0287. For research information and news, call Marie Kaliff, 615-321-4295.

BUBBLING UNDER HOT R&B SINGLES

WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART
1	2	SO HOT	MC SWAMPY (PROMOTION LABEL)	14	12	SOAK-N-WET	THE 30 SECONDS (BUCHANAN/WALKER)
2	4	50	FEATURING B.B. & THE TRUTH	15	19	9	THE REALITY SHOW (BUCHANAN/WALKER)
3	1	DO IT ON THE UPSIDE	RODNEY O FEATURING GUY (PROMOTION LABEL)	18	17	8	A SINGLE LIKE US (MUSGROVE)
4	—	1	NEVER HAD A CHANCE	17	15	2	HARD TIMES
5	3	3	IT'S RAINING MEN - THE SEQUEL	18	14	13	LET THE MONEY IN IT
6	13	1	PUFF IN... GO! TO GET IT UP	15	21	15	LET ME HOLLA AT YA
7	8	8	PARTY PEOPLE	26	—	1	COME ON IN
8	7	8	HOLIDAY	21	—	9	WHY'S GONNA DRY MY TEARS
9	9	9	BE MY PRIVATE DANCER	22	26	7	SHOW ON SHOW
10	22	7	MIAMI	23	—	15	SPINNING UP
11	4	8	PARADE	24	—	1	REMEMBER 2 U
12	16	4	WHATEVER U WANT	25	—	4	IT'S LIKE THAT
13	—	12	IT'S ABOUT TIME				

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Pop-Wearly Patters In Their Element With Tenaglia

BOOGIE WONDERLAND. Can it be true? Has Danny Tenaglia finally served his ever-growing cult of followers with a peak into his long-anticipated new album? Yes, children. "Elements" is up on us—and it's well worth the wait.

The first single from a still-untilled disc that Tenaglia says will be available in March takes punters on an intense underground occur-



by Larry Fick

recurring. What is a shame that A&R has opted not to include this cut on its already puzzling new "Very Best Of Sting And The Police" package. Haven't they already issued enough solo and band retrospectives? If we had our way, the label would've compiled the formidable pile of Sting and Police singles remixed down in Europe over the past few years instead. It certainly would've felt a tiny bit less exploitative. Perhaps for next year's gift-buying season.

If you're among the kids happily immersed in the U.S.'s speed-rage movement (and we must confess to still being leery of the whole thing), then you must have a copy of "Ruthless" by Rude Boy. Musically, this isn't even where most of its competition does it in that it tempers its heart-racing beat with a solid melody and the kind of infectious hook that pop-heads like us can relate to.

Word has it that Rude Boy leads a double life as a policeman stationed in the London suburb of Penge (near Crayford, for those who don't know geography). He's hiding his identity for fear of being found out by his fellow officers. We wonder how long this will last. In the meantime, he's been having the heck outta this winning GNP U.K. 12-inch in their club and radio programs.

It's time to welcome the gorgeous Carolyn Harding back onto the dancefloor. She's given a lesson in how to be a true diva on "Talk About Love" by Real Soul—another early ego for the opening cut of Bobby Guy's *It's a Lake*. She's both a white-knuckled ferret that fondly reminiscence of Joeyny Brown's early work, while the lady takes a break together with the mainstream sound that's made their music so soulful as *Soul Solution* so popular. Eschewing the temptation to indulge in fluffy hooks, they take full advantage of the opportunity to be more aggressive and experimental by weaving a vibrant soul-house bassline with razor-sharp beats and keyboards that are richly deep-but darkly underground.

Not that it was necessary, but the folks at Sneak Trip Records enlisted Dan "The Funky" Hernandez (Evans) Mike Delgado and B.B. Keys to mold a few disks of "Talk About Love" (which was written by Lake and Guy with another one of our favorite writers, Evans) that are memorable and easily programmable but not nearly as strong as the original version.

On "It's Our Love," Todd Terry reminds childhood of his ability to kick leggy 'll' ditties that make no apologies for their straightforward pop feel. Another one of his Logic albums, "Something Goin' On" (this appealing single is bolstered by a seductively breathy vocal by Shannon, who could enjoy a close comeback on the strength of her work here). Clearly, ridd is *Terr* a desired target this time, though he wisely covers his underground base by involving the Murk Boys, Dillon and

Dickins, and Loop Da Loop to drop some hard-edged remixes. Dillon and Dickins provide the most viable versions of the batch, underlining the pleasantly repetitive hook with a mostly baseline and percussion with maximum bounce.

If you need a fix of Terry's remix you'll spend some time with "Everytime I Fall" by Gina G, on which he attractively flexes his deep-house muscles. Unfortunately, there's not a lot of the artist to be found in his mixes (other than his comfortably song pop-NRG edit), but the loops and sound effects are quite yummy. At this point, Warner Bros. is undecided about releasing these mixes in the U.S., so you may have to grab this one on import from Gina's home land, Eternal Records.

After a somewhat quiet couple of months, San Francisco's Zeta Music Records is closing out '97 with an EP that could spark an extremely active new year. "Nymphal Antopa," which goes for a little more in the member the Royal Treatment, provides electronic music at its most invigorating. The standout cut, "Go Play Outside" by Trance Mission, is an instrumental that draws much of its spark from the infusion of African percussion samples and tribal chants that take on an ominous tone when fused with the track's thick layers of acid-synth.

The EP's other cuts include "Give Away My Fear" by Aether, as remixed by the ever-hot Tyler Stone, and "Infectious" by the Rhythms by Aether, which has been tweaked by Scott Harddisk.

CIRCUIT CELEBRATION: Here's a useful tip for all of those anxious A&R executives who frequently dial up for advice on cool producers on the rise: Give a close listen to "Celebrate," the opening cut on Rhino's "Circuit Party Spins" by Bumpin' K—as intriguing, New York newcomer Keith Haarmeyer.

The track was picked up for the compilation on a demo that we've checked to report was passed on by most labels for



Rockin' Beats. Saah, left, and Parker of Natural Born Chillers take a break between promotional appearances in support of their first Warner Bros. single, "Rock The Funky Beat." The heavily percussive electronic track is already a smash overseas, and it's gathering attention here for the strength of its party-friendly hook as well as potent remixes by Mickey Finn, Aphrodite, and 187 Lookdown. The duo is eyeing the prospect of releasing its first album during the spring of '98.

being either "too bright" or "too poppy." *Hi!* We'll resist the temptation to rant—though it truly does boggle our brain that some labels will continually crank out B-list crap simply because it carries the name of a familiar producer and then they just chuck an obvious hit because it's by an unknown entity. Oops... so much for raving.

Anyone with a craving for old-fashioned, piano-driven house music that's flavored with a pinch of classic disco and a touch of pure hi-NRG needs to hear "Celebrate." We'll step out on a limb and even venture to say that this track is far more potent than much of the other highly successful tracks that fill "Circuit Party Spins." Haarmeyer has a knack for making his music more optimistic-lyric around the song's instant springing chorus—which is effectively fleeced out with rousing, hands-in-the-air gospel chants and an appropriately forceful local vocal by fellow newcomer Chivon Jackson.

In addition to sharpening his song-writing and production skills in his home studio, Haarmeyer is pursuing the remix field and has just completed work on Lonnie Gordon's "I Believe In A God That Can Dance."

club lane to produce Drill, a rock outfit on JNR Records. "It's a nice change of pace," he says. "Of course, I can't resist introducing some groove elements into their music, which is going over real well with the band." Look for a record in the spring/summer season.

On the compilation tip, we inspire you to put your attention away from the endless barrage of super-super-mega-massive hits collections to explore "Clashback," an album that hark back to the rough-hewn techno and house sounds that influenced many of those mainstream hits. Underappreciated DJ Felix Da Housecat was behind the turntable decks for the Cold Fire Records set, which includes "The Party" by "White Tenaglia Watch" by Aphrodisiac and "Logos & Rant" by L.A. Williams, among others.

Speaking of compilations, producer Joey Moskowitz succeeds in merging the varied vibe of a multi-set with the cohesive tone of a singular-artist project on "Got The Feeling," a New Wave Records album just released under the same name.

Using enduring belter Michelle Weeks as the anchoring vocalist, Moskowitz darts from the realm of trial house to fluffy disco with pit stops in R&B-induced funk along the way. He's smoothly blended the tracks (with editing assistance from Albert Cabrera of Latin Kasca's fame) so that they flow like a turntable journey. Weeks is the perfect singer for this project, given her chameleon-like style. She gives the tracks an extra touch worthy "All My Love" a slick pop sheen while getting down and gritty on the wriggling opener, "Rock Your Wazoo." Her track is the times strongest than most of the dance albums we've heard on majors in recent times, and we wouldn't be surprised if "Got The Feeling" becomes the first sleeper smash of '98.

On a big tip, we're happy to report that the respected music scribe Michael Piedra is "in" his active writing schedule with a new gig as A&R coordinator for the Hot Tracks remix service. Among his duties will be selecting and clearing material for several of the venerable companies monthly CD compilations. His presence should give Hot Tracks a savvy, much-needed underground vibe.

Billboard Dance Breakouts

- RECORDS FOR LIVING
 1. GET MOVIN' BLUE (TRAX) WARR
 2. ROCK THE FUNKY BEAT (NATURAL BORN CHILLERS) WARR
 3. THE WIGGLY WIGGLY (M. JACK) FILR. BRENDA COWARD
 4. BEAT THAT BITCH (M. JACK) FILR. BRENDA COWARD

- MAXI-SINGLES SALES
 1. DISCO KICKS (TWO TONE GANG)
 2. ROCK THE FUNKY BEAT (NATURAL BORN CHILLERS)
 3. LEGEND OF A COWGIRL
 4. BEAT THAT BITCH (M. JACK)
 5. MEMORIES (L.L. SULLY) WARR

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	6	DIAMANTÉ (TWISTED BIRTHDAY) ***** No. 1 ****	CLUB 69 FEATURING KIM COOPER
2	3	5	ECLIPSE (HONKERS GOULDING)	◆ SHEN
3	8	11	CHLSEA PRESS 2 (LIL'VIN' 2329)	◆ OAT GEM
4	7	7	TO BE IN LOVE (HAI (S)TRUCKS) (RHYTHM)	◆ MAW
5	10	4	BEAT ME HARDER (EMPIRE STATE) (SUNGLASS 542) (HIGHTWAY)	VICTOR CALDERONE
6	4	9	DEEP DIVE (MAY 2081)	KATRINA VAUGHN
7	11	7	MUCH BETTER (TWISTED BIRTHDAY)	CLUB 69 FEATURING SUZANNE PALMER
8	5	2	TURN 'N' NEED TO HIDE (CHAMPION 333)	◆ SANDY B
9	1	3	AIM'N' OUT (TURN TO SUGAR) (STRICTLY RHYTHM 1252)	PRAXIS FEATURING KATHY BROWN
10	6	7	CLOSER THAN CLOSE (BIGBONE 907)	◆ ROSE GARNES
11	18	24	LOVE, PEACE AND GREASE (PERFECTCIRCLE 43956) (RPM66)	◆ BT
12	17	30	CATER FLIES (HONKERS GOULDING)	SUNSCREAM
13	9	11	JAMES BOND (THEE ELECTRA AMERICA)	◆ MOBY
14	16	22	GET READY TO BOUNCE (DELTA 1392)	◆ BROOKLYN BUNCH
15	24	3	NEVER GONNA FALL (ARISTA 7866)	LISA STANSFIELD
16	12	13	WORDS THAT YOU SAY (STRICTLY RHYTHM 12517)	WHITEBIRD FEATURING VERONICA BROWN
17	14	19	THEME FROM THE STREET OF THE DOLLS (WARNER BROS. 43952)	K.O. LANG
18	26	38	GOT 'TIL IT'S GONE (FRISK 4964)	◆ JANET (FEATURING Q-TIP AND JONI MITCHELL)
19	25	6	SUNSTROKE (ECLIPSE ANJUN 9139)	◆ CHICANE
20	12	8	LEARN 2 LUV (NORCIS 2028)	◆ KIM ELEGANT
21	28	35	THE RIGHT WAY (KEY LICK) (MPORT)	◆ ERIC GARDY
22	19	27	DO'NT GO (LICK) (MPORT)	LE CLICK FEATURING KAYTO
***** Power Pick ****				
23	34	42	ONE GOOD REASON (MAY 1952)	◆ SOUL SURFER
24	32	37	DAY BY DAY (LICK 5203)	◆ REGINA
25	29	28	CLAP YOUR HANDS (FRISK/UNION 5300) (HIGHLAND)	LIL LOUIS
26	31	41	SING A SONG (NORCIS 2028)	◆ BYRON STINGLIE
27	21	16	BE MY BABY (INTEREST 5401) (SPINORITY)	◆ CAPPILLA
28	20	12	RIPAROOVE (LICK 5136A)	◆ DOUBLE 99
29	30	12	I BELIEVE (LICK) 61307	PRO TOOLZ FEATURING THE JACKMOLLEN
30	13	14	RUN TO YOU (EIGHTBALL 4621) (HIGHTWAY)	JOE CARDWELL
31	27	6	YOU CAN DO IT (DELICIOUS VIBES) (PROMOCANT)	THE BRAND NEW HEAVIES
32	41	—	PERFECT LOVE (TWISTED BIRTHDAY) (MPORT)	HOUSE OF PRINCE FEATURING DELICIOUS
33	40	2	KISS YOU ALL OVER (ARISTA 13438)	◆ NO MERCY
34	33	23	AMI WA WA ISQLO (FOR 13) (NORCIS 2028) (TANTALUM)	GISSY KING
35	42	40	WHAT WOULD WE DO (97) (ARISTA 13413)	◆ D.S.K.
36	39	43	BALLAD OF CLEO & JOE (SPC 7864)	◆ CYNDI LAUPER
37	44	—	WANNABE LIKE A MAN (U) (SUNGLASS 542)	◆ SIMONE JAY
38	46	—	RISE (H.O.L.A.) (SUNGLASS 542)	◆ VERONICA
***** Hot Shot Debut ****				
39	NEW	1	CIRCLES (466) (STREET 1716)	◆ KIMARA LOVECLAVE
40	NEW	1	WHY DON'T YOU DANCE WITH ME (L.E.H.A.) (COUNTRY) (97)	◆ FUTURE BRITZLE
41	NEW	1	THE WILDEST (INTEREST 5401) (SPINORITY)	◆ DJ SUPERMEX
42	NEW	1	SPICE UP YOUR LIFE (VIRGIN 39620)	◆ SPICE GIRLS
43	NEW	1	LOVE IS ALIVE (OH) (SUNGLASS 542)	◆ SPO PARTY
44	NEW	1	LINK A STAR (TRUCKS) (HONKERS GOULDING)	◆ CHYRAN
45	NEW	1	SHOE WAS ON THE OTHER FOOT (MCA) (1) (OH) (OH)	◆ PATRICK LEMLE
46	NEW	1	IT'S MY LIFE (SPICE GIRLS)	◆ GIGI D'ARCY
47	NEW	1	SOMETHING TO BELIEVE (IN ATLANTIC) (PROJAC)	◆ LINDA DEER
48	NEW	1	DANCE (OO THAT THING) (STRICTLY RHYTHM 12523)	◆ BLACK MAGIC
49	NEW	1	THE LOVE SCENE (JIVE)	◆ JOE
50	NEW	1	SAMBA DE JANEIRO (TOMMY 507) 417	◆ FELIZIA

Files with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 50. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles below the top 50. (L) Limited availability. Catalog number for vinyl, maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (D) CD maxi-single availability. © 1997, Billboard/SP Communications.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUR-SAMPLE OF POLYPOINT OF SALES (EXCEPT WHERE INDICATED) FROM WHICH WE HAVE REPORTED NUMBER OF COPIES SOLD TO DISCOUNTERS, INC. SOURCE: COUNTRY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	4	6	FREE (T) (M) (S) (TWISTED BIRTHDAY) ***** No. 1 ****	◆ ULTRA NATE
2	2	1	IT'S RAINING MEN (THE SEQUEL) (T) (S) (LICK) 52064	◆ MARTHA WASH FEATURING RUFAN
3	1	30	WHAT ABOUT US (T) (S) (LICK) 52723) (ARISTA)	◆ TOTAL
4	3	5	SOX (I) 2 (THEE) (FARM SUPPLY) (M) (S) (STRICT RHYTHM) ◆ MISS "MIDNORAMIC" ELIOTT (FEAT) (M) (S) (STRICT RHYTHM)	
***** Hot Shot Debut ****				
5	NEW	1	YOU KNOW MY STEEZ (T) (S) (M) (S) (VIRGIN 3962) (VIRGIN)	◆ GANG STARR
6	19	14	MUCH BETTER (T) (S) (TWISTED BIRTHDAY)	CLUB 69 FEATURING SUZANNE PALMER
7	5	7	OFF THE BOOKS (T) (S) (LICK) (MAGNETIC) (THE BEATNATS) (FEAT) (BIG PUNISHER & CLIBAN LUK)	
8	6	4	ALL CHIED OUT (T) (S) (LICK) (TRUCKS) (HONKERS GOULDING) 7873) (69C)	◆ ALLURE FEATURING I.L.I.Z
9	18	10	LOVE IS ALIVE (T) (S) (OH) (SUNGLASS 542)	◆ MARY D
10	7	3	EVERYTHING (T) (S) (MCA 55306)	◆ JRD 3 (B) (J)
***** Greatest Gainer ****				
11	31	11	KISS YOU ALL OVER (T) (S) (ARISTA 13438)	◆ NO MERCY
12	13	9	HONEY (T) (S) (COLUMBIA 7866)	◆ MARIAN CAREY
13	11	15	ONE MORE NIGHT (T) (S) (WARNER BROS. 4391)	◆ AMBER
14	8	2	YOU'RE NOT ALONE (T) (S) (MCA 55306)	◆ USHER
15	NEW	1	HOUSELESS (T) (S) (M) (S) (VIRGIN 3962) (VIRGIN)	◆ GEPHRO MOOD
16	17	12	I'M NOT A PLAYER (T) (S) (LICK) (MAGNETIC)	◆ BIG PUNISHER
17	24	16	THINGS JUST AINT THE SAME (T) (S) (ARISTA 1381)	◆ DEBORAH COX
18	12	28	BREAKING ALL THE RULES (T) (S) (GEPHRO MOOD)	◆ SHE MOVES
19	14	14	SPIN SPIN SUGAR (T) (S) (LICK) (UNDERGROUND) (SUNSCREAM)	◆ SNEAKER PIMP
20	19	—	NO, NO, NO (T) (S) (COLUMBIA 7867)	◆ DESTINY'S CHILD
21	25	22	PHENOMENON (T) (S) (DEF JAM) (MERCURY)	◆ LIL COOL J.
22	16	8	SOMEWHERE RED LETTER DAY (T) (S) (LICK) (MAGNETIC)	◆ PET SHOP BOYS
23	29	17	DO'NT GO (T) (S) (LICK) 5203)	LE CLICK FEATURING KAYTO
24	9	13	DO YOU (T) (S) (LICK) 5203)	◆ DOVE
25	36	31	PERFECT LOVE (T) (S) (TWISTED BIRTHDAY)	HOUSE OF PRINCE FEATURING DELICIOUS
26	22	25	SPICE UP YOUR LIFE (T) (S) (VIRGIN 3962)	◆ SPICE GIRLS
27	20	21	YOU SHOULD BE MINDING YOUR TIME (T) (S) (MERCURY 5747)	◆ BRIAN MCKNIGHT FEAT. MASE
28	RE-ENTR	20	SOMETHING GONN GO (T) (S) (LICK) 4613)	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN VANCE
29	30	19	THEME FROM THE VALLEY OF THE DOLLS (T) (S) (WARNER BROS. 43952)	K.O. LANG
30	27	—	RICHTER SCALE (T) (S) (DEF JAM) (MERCURY)	◆ EPMD
31	46	45	DRAMA (T) (TWISTED BIRTHDAY)	CLUB 69 FEATURING KIM COOPER
32	RE-ENTR	9	ENCORE LINE FOES (T) (S) (LICK) (FRISK 4964)	◆ SARAFI
33	28	27	MY LOVE IS THE SHINE (T) (S) (WARNER BROS. 4391)	◆ SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMAR
34	41	35	BEAT ME HARDER (EMPIRE STATE) (SUNGLASS 542) (HIGHTWAY)	◆ QUANA KING
35	45	33	FUN AROUND AMERICANS (T) (S) (DEF JAM) (MERCURY)	◆ DAVID BOWIE
36	NEW	1	BENEDICTUS (T) (S) (GOLDMUSIC) (STRICTLY RHYTHM)	◆ PRAXIS FEAT. KATHY BROWN
37	34	45	TURN ME OUT (TURN TO SUGAR) (T) (S) (STRICTLY RHYTHM 12521)	◆ PRAXIS FEAT. KATHY BROWN
38	35	21	BUTTA LOUV (T) (S) (ARISTA 13413)	◆ NEXT
39	NEW	1	LOVE, PEACE AND GREASE (T) (S) (NORCIS 2028) (ECLIPSE) (RPM66)	◆ BT
40	15	20	THE ONE I GAVE MY HEART TO (T) (S) (LICK) (BACKGROUND) (LICK) 5203) (OH)	◆ AALIYAH
41	21	43	IT'S YOURS (T) (S) (LICK) 5203)	◆ WU-TANG CLAN
42	29	40	SHOW ME LOVE (T) (S) (MCA 55306)	◆ ROBYN
43	NEW	1	PARTY PEOPLE (M) (T) (S) (MCA 55306)	◆ GP WU
44	23	23	AINT NO NEED TO HIDE (T) (S) (LICK) (CHAMPION 333)	◆ SANDY B
45	NEW	1	L-L-L-I-K-E (T) (S) (MCA 55306)	◆ DIANA KING
46	RE-ENTR	8	RUN TO YOU (T) (S) (EIGHTBALL 4621) (HIGHTWAY)	JOE CARDWELL
47	NEW	1	GET UP, STAND UP (T) (S) (GOLDMUSIC) (STRICTLY RHYTHM)	◆ PHUNKY PHANTOM
48	21	25	WHAT I NEED (T) (S) (STREET LIFE) (PROJAC)	◆ CRACK MACK
49	47	34	FLUR BE MISSING YOU (M) (T) (S) (DEF JAM) (MERCURY)	◆ PUFF DADDY & FATHY EVANS FEAT. I.L.I.Z
50	33	—	CHOOSE ONE (T) (M) (S)	◆ CROOKY LYN



Billboard Dance Charts

Are Available For The First Time in 3 New Chart Packages!

1

Number 1 Series 1976-1996:
Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - \$50.00

2

Top Ten Series 1976-1996: Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - \$50.00

3

Top Songs of the Year Series 1976-1996:
The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special issues. Lists title, artist, and label. - \$50.00



Promotion Force. Members of Arta/Nashville's new promotion reelignment gathered for a group photo. Shown, from left, are national director Dave Damer; regional director Todd Bonadies (Nashville); regional managers Lynn Wickagoner (Nashville), Rod Reid (Nashville), Nathan Grusec (Chicago), and Dawn Wickagoner (Nashville); executive assistant Arta Rauber; Arta/Nashville president Tim Dufosse; field promotion director Mike Owens; promotion VP Bobby Kravig; field promotion senior director Denise Nichols; promotion coordinators Scott Cosby and Jackie Proffitt; field promotion director Kevin Erickson (Chicago); regional directors Lori Hartigan (Los Angeles) and Ken Bush (Dallas); and promotion coordinator Reece Laymon. Not shown is Jon Conlan, regional manager (Los Angeles).

Lyric Street Looking To The Future Disney Label Developing Core Country Sound

■ BY DEBORAH EVANS PRICE

NASHVILLE—Of many new labels opening—and closing—their doors the past few years in Nashville, few have ventured onto the playing field with the credentials and backing of Disney's new Lyric Street label, a division of Hollywood Records.

Since former RCA Label Group senior VP/GM Randy Goodman signed on in July as president of the then-named label, he's been building his staff. Doug Howard left his post as VP/GM of PolyGram Music to assume the senior VP of A&R position. Carson Schreiber moved to Nashville from Los Angeles, where he had served as VP of Curby/Universal

Records, to become Lyric Street's senior VP of promotion and product development. Shelby Kennedy, formerly of ASCAP, joined Lyric as director of A&R.

Kevin Herring had been named national promotion director, and Theresa Durst has been hired as the label's first regional promotion director. Robin Gordon, formerly with PolyGram Publishing for 14 years, is handling A&R administration. Former RCA Label Group staffers Teresa Russell and Dana Jones are manager of label operations and administrative assistant, respectively.

When everyone was in place, Goodman convened the staff for lunch to map their future. "We got together, and I basically just said, 'What kind

of label do we want to be? How do you want people to perceive us?" he says. "What came out of that was a set of values, and that was so exciting."

With the pieces of the puzzle coming into place, Goodman is optimistic about the future, saying the label's direction is very focused. "We want to be a core country-music label," he says. "We want to be on country radio. We want to sell to the country fans. That's what Disney wants, and that's what we want to be." Goodman sees Disney and country music as a perfect fit. "They need to be in country music, because country music is germane to what Disney is about," he says. "Disney is about middle America, and country music is about middle America. Obviously, it has an expansive demographic. I think country music and what Disney is about fit hand-in-glove."

(Continued on page 33)

Ricky Skaggs Returns To Bluegrass; Five Ex-Capitol Staffers In Limbo

BLUEGRASS RULES: That's the title of Ricky Skaggs' new album, his first bluegrass recording in 16 years, and it marks a significant return to the genre from one of its giants. When he emerged as a mainstream country star in the '80s, mixing the bluegrass of his childhood with modern country, Skaggs led what was called a "new traditional" movement. Now, by returning to the roots, Skaggs may be doing the same thing again.

"I feel that I'm in the best place of the right thing right now," Skaggs tells Nashville Scene. "I've never been so sure." Although he remains signed to Atlantic Nashville for country releases, "Bluegrass Rules" is on Skaggs Family Records, and it is, he says, "the first record I've ever made that I totally own." He also hopes to make his new label home to other artists in bluegrass, gospel, and other acoustic music who may not be suited to major labels.

He feels that bluegrass is poised for a resurgence. "I truly believe in the timing of everything," he says. "There is a season for everything. I felt that after I finished the album [the previous season] one chapter in American music had closed and another was beginning. It's a new day, a new time, and the music is as fresh as it can be. Even though these are old songs, we tried to honor Mr. Monroe, Flatt & Scruggs, and Ralph Stanley. In my heart, I could not cut 10 or 12 new songs right now, I just wanted to honor these pioneers and let people know that these architects of the music did it."

Audiences, he says, seem to be agreeing. "They're looking for something to listen to," he says. "I know I certainly am; I'm wondering who's going to carry on the music. This morning I was driving home from dropping the kids off at school, and I was punching buttons on the radio, and I couldn't find a dang thing worth listening to. I was getting my teeth. You know, there are a few new artists who are doing it, though. Lee Ann Womack, if she keeps doing what I hear her do, she's, in one, doing not what she can sing, but what she loves to sing. There's people who can sing songs, and then there's people who absolutely live a song and have such joy and such honesty when they sing a song, that the song becomes theirs. I think that's what I feel that bluegrass is for me. There's such freedom and joy in it."

Skaggs says an immediate goal for him is to reunite and record what he calls "the Grand Ole Opry Bluegrass Band," a group he's been considering since Gill, Gary, Marty Stuart, Earl Scruggs, and Alison Krauss. "When we played together on the Opry TV reunion night, it was the highest ratings they ever had for the Opry segment on TV. That's

the kind of thing I want to do."

ON THE ROW: In continuing fallout from the Capitol Nashville realignment (Billboard, Nov. 15), five veteran staffers at the label have been placed in limbo due to absence and told to wait and see if there indeed will be a Virgin Records Nashville under ousted Capitol Nashville head Scott Hendricks and if they will be assigned to it. Those on waiting at home by the phone are VP of A&R Mark Brown, VP of artist development Susan Levy, VP of publicity Lorie Lytle, director of radio marketing Doug Baker, and Hendricks' former executive assistant Donna Duarte. All were hired by Hendricks when he took over the label in 1995.

His replacement, new president/CEO Pat Quigley, has said that he will talk about further plans and developments at the label after the current marketing blitz for Garth Brooks' "Sevens."

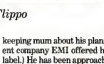
In addition, the planned November move for the label into its new Music Row building has been delayed until January. Hendricks, meanwhile, is keeping mum about his plans. (When he was replaced, quigley assumed a Virgin Records Nashville position, but he has been approached by other labels here as well as by artists interested in hiring him as a producer.)

Austin, Texas-based Watermelon Records has entered into an alliance with Sire Records Group. Their first joint efforts are the Derailers' just-released "Sevens" album and an early 1998 Don Wasler project... SunTrust Bank here now has 11 country acts on its Cool Country line of Visa credit cards, and there's a waiting list for artists to get their pictures on the cards. The bank says it has more than 20,000 Cool Country cards in circulation. Artists on the cards are Alan Jackson, Brooks & Dunn, Patty Loveless, Reba McEntire, Lorrain Morgan, Joe Diffie, Billy Ray Cyrus, Sammy Kershaw, George Jones, Travis Tritt, and Tracy Lawrence.

PEOPLE: John Berry has canceled all dates and underpins the boards at the Vanderbilt Hotel. Doctors said that he would require at least 70 days of full rehabilitation before resuming singing... Cleudus "T.T." Judd signs with Daddy Lee Attractions for exclusive worldwide booking... The Thompson Brothers Band has recorded a new radio commercial for Coca-Cola, singing the theme "Always Coca-Cola." RCA labelmate Sara Evans did the same commercial earlier this year.



by Chet Flippo



Nashville, Int'l Country Greats Honored At British Awards

George Strait and Trisha Yearwood led winners of the British Country Music Awards, which were presented in a ceremony and concert held Nov. 16 at the International Convention Centre in Birmingham, England.

Sara Evans and Roy McGrath hosted the affair, which was—for the first time in its three-year history—open to the public.

In the international awards category, Strait was named male vocalist of the year, Yearwood was named female vocalist of the year, BE-40 won the group/duo award, Lee Ann Rimes was named rising star, Lee Ann Womack's self-titled set won album of the year honors, Dale Watson was international artist of the year, and Alison Krauss & Union Station took honors for bluegrass group.

Winners in the British category were Charlie Lamborghino, male vocalist; Sarah Joy, female vocalist; Cheap

Seats, group/duo; Cheap Seats, rising star; "Coyotes," by Coyotes, album; and Down Country Boys, bluegrass band.

Ambassadors David were presented to Ireland's Daniel O'Donnell and the U.K. band the Hillbillies.

Guitarist/singer Albert Lee was presented with an achievement award. Dolly Parton was the winner of the 1997 Country Legend Award.

Artists performing included Lee with Hogan's Heroes, Evans, Watson, Chavis, Chavis, performing Stead, Adam Coulwell, Amanda Norman Sell, and McGrath and Phil Potts. Don and Trisha Yearwood.

A filmed tribute to Parton was featuring Glen Campbell, Billy Ray Cyrus, Crystal Gayle, Loretta Lynn, Barbara Mandrell, and Wynonna, among others, was shown. Highlights of the show aired Nov. 27 on "Country Club" on BBC Radio 2. BBC-TV will carry coverage on an as-yet-undetermined date in December.



Wright On. MCA Nashville recording artist Chely Wright has signed an exclusive publishing agreement with MCA Music Publishing Nashville. Shown seated, from left, are Stephanie Cox, VP of creative services, MCA Music Publishing Nashville; Wright; Jody Williams, president, MCA Music Publishing Nashville; and MCA Records Nashville president Tony Brown. Standing, from left, are Wright's manager, Clarence Spaulding; and MCA Records Nashville chairman Bruce Hinton.

HOT COUNTRY

SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	1	10	LOVE GETS ME EVERY TIME <small>3 WEEKS AT NO. 1</small>	SHANIA TWAIN	1
2	2	2	9	SOMETHING THAT WE DO	CLINT BLACK	2
3	3	2	13	FROM HERE TO ETERNITY <small>(ORIGINAL BY THE BEACH BOYS)</small>	MICHAEL PETERSON	3
4	6	27	3	LONG NECK BOTTLE	GARTH BROOKS	4
5	3	6	14	IF YOU EVER STOP LOVING ME <small>(ORIGINAL BY THE BEACH BOYS)</small>	LEANN RIMES	5
6	3	6	14	WATCH THIS	CLAY WALKER	6
7	11	10	9	BETWEEN THE DEVIL AND ME	ALAN JACKSON	7
8	3	11	14	LAND OF THE LIVING DEAD <small>(ORIGINAL BY THE BEACH BOYS)</small>	TRAVIS TRITT	8
9	10	13	14	THE REST OF MY LIFE	TRACE ADKINS	9
10	7	9	19	PLEASE	THE KINLEYS	10
11	9	12	13	A BROKEN WING <small>(ORIGINAL BY THE BEACH BOYS)</small>	MARTINA MCBRIDE	11
12	13	17	9	I'M SO HAPPY I CAN'T STOP CRYING	TOBY KEITH WITH STING	12
13	14	14	10	WHEN LOVE STARTS TALKIN' <small>(ORIGINAL BY THE BEACH BOYS)</small>	WYNONNA JARVIS	13
14	20	15	11	YOU WALKED IN	LONESTAR	14
15	19	22	10	ANGEL IN MY EYES	JOHN MICHAEL MONTGOMERY	15
16	18	18	12	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS	16
17	12	3	19	THANK GOD FOR BELIEVERS	MARSH CRESNUTT	17
18	21	23	12	I HAVE TO SURRENDER	TY HERNOON	18
19	27	32	8	HE'S GOT YOU	BROOKS & DUNN	19
20	15	23	8	EVERYWHERE	TIM MCGRAW	20
21	22	24	9	ON THE SIDE OF ANGELS	LEANN RIMES	21
22	25	31	6	IMAGINE THAT	DIANOROS RICE	22
23	26	26	9	OF COURSE I'M ALRIGHT	ALANABAMA	23
24	33	37	7	LOVE OF MY LIFE	SAMMY KERSHAW	24
25	28	29	11	I WANNA FALL IN LOVE	LILA MCCANN	25
26	24	21	19	HOW DO I GET THERE	DEANA CARTER	26
27	31	34	6	OHO I SHAVE MY LEGS FOR THIS?	DEANA CARTER	27
28	32	35	6	YOU'VE GOT TO TALK TO ME	LEE ANN WORMACK	28
29	16	14	14	WHAT IF IT'S YOU	REBA MCKENZIE	29
30	20	15	16	IN ANOTHER'S EYES	TRISHA YEARWOOD	30
31	44	60	18	JUST TO SEE YOU SMILE	TIM MCGRAW	31
32	37	44	4	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN	32
33	23	19	15	LOVE IS THE RIGHT PLACE	BRAYAN WHITE	33
34	29	19	15	HONKY TONK TRUTH	BROOKS & DUNN	34
35	38	9	19	A CHANCE	NENNY CHESTNUT	35
36	42	49	5	WHAT IF I SAID	ANITA COCHRAN (DUET WITH STEVE WARREN)	36

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
37	38	28	20	IF YOU LOVE SOMEBODY <small>(ORIGINAL BY THE BEACH BOYS)</small>	KEVIN SHARP	37
38	39	42	9	IF YOU CAN'T BE GOOD (BE GOOD AT IT)	NEAL MCDONALD	38
39	35	38	15	HAND OF FATE	SONS OF THE DESERT	39
40	39	26	42	WHAT IF I DO	MINOY DEARNEY	40
41	40	50	6	ONE OF THOSE NIGHTS TONIGHT	LORRIE MORAN	41
42	39	41	11	JUST MARKED BIRMINGHAM	ALAN JACKSON	42
43	42	43	13	ONE SOLITARY YEAR	SHERIE AUGUSTINE	43
44	46	48	10	MORE THAN EVERYTHING	RHETT AINGS	44
45	49	58	7	STILL IN LOVE WITH YOU	TRAVIS TRITT	45
46	54	57	7	I CAN LOVE YOU BETTER	DIKE CHICKS	46
47	51	55	6	THE DAY THAT SHE LEFT (TULSA ON A CHEVY)	WAVED HAYES	47
48	70	—	2	ONE SMALL MIRACLE	BRAYAN WHITE	48
49	56	5	15	THE NOTE	DARYL SINGLE FARY	49
50	NEW	—	—	TWO PINK CLOARS <small>(ORIGINAL BY THE BEACH BOYS)</small>	GARTH BROOKS	50
51	52	53	7	THE GIFT	COLLIN RAYE FEATURING JIM BRICKMAN	51
52	NEW	—	—	COWBOY CADILLAC	GARTH BROOKS	52
53	59	51	11	WALKIN' THE COUNTRY	THE RANCH	53
54	45	47	11	A LITTLE IN LOVE	PAUL BRANDI	54
55	59	64	4	JUST DON'T WANT AROUND 'TIL SHE'S LEAVIN'	DAVID LEE MURPHY	55
56	57	56	7	TAKE THE KEYS TO MY HEART	TRACY LARSEN	56
57	NEW	—	—	TRUCK CLEAR	GARTH BROOKS	57
58	56	39	12	HOW YOU EVER GONNA KNOW	GARTH BROOKS	58
59	61	61	5	WHAT A WOMAN KNOWS	KRIS TROTT	59
60	61	61	5	SHE'S GONNA MAKE IT	GARTH BROOKS	60
61	NEW	—	—	DO WHAT YOU GOTTA DO	GARTH BROOKS	61
62	63	62	4	DRIVE CRAZY	THE THOMPSON BROTHERS BAND	62
63	NEW	—	—	IF YOU LOVE ME (I LOVE YOU)	GARTH BROOKS	63
64	64	69	3	BLINK OF AN EYE	REBECCA BROWN	64
65	NEW	—	—	YOU MOVE	GARTH BROOKS	65
66	NEW	—	—	A FRIEND TO ME	GARTH BROOKS	66
67	66	67	3	THERE'S ONLY YOU	KEVIN SHARP	67
68	NEW	—	—	I DON'T HAVE TO WONDER	GARTH BROOKS	68
69	69	—	—	JUST ANOTHER HEARTACHE	CHELY WRIGHT	69
70	NEW	—	—	IF I NEVER STOP LOVING YOU	DAVID REYNOLDS	70
71	60	54	20	HELPING GET OVER YOU	TRAVIS TRITT FEATURING BRUCE ZITKA	71
72	53	45	11	SMALL TOWN	JOHN ANDERSON	72
73	67	73	3	THE WISH	BLAKE & BRIAN	73

© Records shown in the first time on air in parentheses next to the original week, regardless of chart inclusions. Any artist's name in parentheses in these reports which appears 3000 detections for the first time. © indicates availability. Catalog number for cassette, single, or vinyl if available is unobtainable. (C) Cassette single availability. (D) CD single availability. (M) Cassette main single availability. (T) Vinyl main single availability. (V) Vinyl single availability. (W) CD single availability. © 1997, Billboard/BSPI Communications.

Billboard Top Country Singles Sales

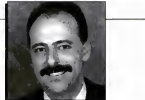
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND TRACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
DECEMBER 6, 1997

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST
1	1	1	25	HOW DO I LIVE <small>(ORIGINAL BY THE BEACH BOYS)</small>	LEANN RIMES
2	2	2	9	LOVE GETS ME EVERY TIME	SHANIA TWAIN
3	3	3	13	YOU LIGHT UP MY LIFE	LEANN RIMES
4	4	—	—	A BROKEN WING (KNOEVA) ROX 64963	MARTINA MCBRIDE
5	9	—	—	DON'T BE STUPID (YOU KNOW I LOVE YOU)	SHANIA TWAIN
6	8	6	9	THE REST OF MY LIFE	TRACE ADKINS
7	5	5	15	PLEASE	THE KINLEYS
8	7	7	20	IT'S YOUR HAPPY	TIM MCGRAW
9	12	11	12	I'M SO HAPPY I CAN'T STOP CRYING	TOBY KEITH WITH STING
10	11	8	12	WHEN LOVE STARTS TALKIN'	WYNONNA JARVIS
11	10	9	17	OHO I SHAVE MY LEGS FOR THIS	DEANA CARTER
12	11	9	17	WHAT IF I SAID	MINOY DEARNEY
13	15	—	—	SOMETHING THAT WE DO	CLINT BLACK

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST
14	18	14	9	WHEN LOVE STARTS TALKIN'	WYNONNA JARVIS
15	23	13	8	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS
16	18	16	8	MORE THAN EVERYTHING	RHETT AINGS
17	19	18	4	LOVE OF MY LIFE	SAMMY KERSHAW
18	18	12	15	LOVE IS THE RIGHT PLACE	BRAYAN WHITE
19	20	20	7	ONE SOLITARY YEAR	SHERIE AUGUSTINE
20	18	15	17	SHUT UP AND DRIVE	NEAL MCDONALD
21	22	19	17	THE LIGHT UP YOUR EYEBLUES	CLAY WALKER
22	21	17	18	GO AWAY	LORRIE MORAN
23	21	15	15	THANK GOD FOR BELIEVERS	THE RANCH
24	NEW	—	—	WHAT IF I SAID	ANITA COCHRAN (DUET WITH STEVE WARREN)
25	24	24	27	BUTTERFLY KISSES	RAYMOND BROS.

© Records with the greatest sales figures this week. © Recording Industry Assn. of America certification for sales of 500,000 units. © RIAA certification for sales of 1 million units, with multiplum titles indicated by a numeral following the symbol. © 1997, Billboard/BSPI Communications and SoundScan, Inc.

COUNTRY
COVER



by Wade Jessen

THE CAPTLE CALL: As tipped in last issue's Country Corner, cuts from Garth Brooks' "Sevens" hit the airwaves Nov. 17, due to what Capitol Nashville's VP of national promotion, Terry Reeves, calls "an unfortunate and unauthorized leak" of the set to country stations. Stevens says the unmarked CDs, which landed in radio station mailings, were dubbed from an advance cassette. "The only source any of us can even remotely identify is a cassette guy who was sent to our [non-broadcast] non-contacts. It's possible that one of the journalists who has radio connections slipped it to someone who went to a lot of trouble to have the discs pressed." Stevens says that many radio stations have their own listener publications and are often supplied material from fresheners who aren't part of individual radio station staffs. One promoter, who asked to remain anonymous, says that his copy carried a Texas postmark, adding that he was "unable to identify" the city of origin. Stevens says, "Our initial concern after learning of the leak would be that perception might dictate that this was some sort of marketing or advertising ploy by the Brooks camp. That is absolutely untrue, and we followed his wishes to rush-ship the album to radio."

As a result of those pirated copies of "Sevens," Brooks breaks his own record for placing eight titles from "Fresh Horses" in the Dec. 9, 1985, Billboard as 12 cuts on the new 4-track set as well as in its on Billboard's Hot Country Singles & Tracks, including "Long Neck Bottle," which increases 47 spins, and "In Another's Eyes," a duet with Trisha Yearwood that peaked at No. 2 in the No. 1 issue. Rather than listing the charting titles individually, it's more accurate to list the two "Sevens" titles that resulted from our airplay chart: "Fit For A King" and "When There's No One Around" narrowly missed the chart. "Two Pina Colodas" takes the Hot Shot Debut trophy at No. 50, with airplay at 126 monitored country spots. Considering that Brooks splits his attention tally with Yearwood for "In Another's Eyes," the album's success registers 9,228 detections among our 75 charting titles. The two tracks that failed to chart accumulated 306 spins during the tracking period.

WRAPPING IT UP: In news in John Denver product has been expanded and steadily visible on our country album charts since the plane crash that ended his life, and "A Celebration Of Life—The Last Recordings" (River North) takes Hot Set Debut ribbons with 6,000 units to enter at No. 30. That set consists of updated versions of Denver's country hits that were recorded in Nashville earlier this year. Meanwhile, our Greatest Gainer cup is handed to LeAnn Rimes' "You Light Up My Life—Inspirational Songs" (Curb), which increases more than 8,000 units to bullet at No. 2. Curb also boasts Pacesetter honors with Sawyer Brown's "Halfback He Is Born," which rises to 40 with a 110% gain. Stevens moves 3,500 units to debut on Top Contemporary Christian albums at No. 28.

YEAR-END MOVIE CARBONS: Eighteen months of observations and weekly analysis of the Country charts have led to a number of changes that slightly adjust our "weeks on" rules for that chart. We begin our 1986 chart, which starts with this issue, with a stipulation that removes descending titles after 20 weeks when they fall below No. 30. Such titles had been previously removed after 20 weeks when they fell out of the top 20. Consequently, the benchmark for Airplay status has been lowered from 3,200 detections to 3,000 detections in order for breakthrough titles to be highlighted earlier in their individual chart lives.

LYRIC STREET LOOKING TO THE FUTURE

(Continued from page 36)

Goodman says that the label's first signing, former RCA artist Lari White, meets his criteria. "I believe she has a very commercial market appeal, which her second album on RCA ['Wishes'] exhibited," he says. "But the point is, with someone like Lari, you're a very artistic artist anyway. She's a singer/songwriter."

When asked if he is concerned about white being the Lyric Street's premier artist, he says RCA has difficulty getting white acts that it wanted to sign on that roster, he responds, "Her first album sold 250,000, and her second album is a gold album... and in our discussions with radio, they say, 'Lari is a great artist. All she needs is the right song and the right direction.'"

Goodman thinks White's new material, recorded with producer Dann Huff, will find enthusiastic acceptance. "She's a tremendous artist and a tremendous lady and I'm very excited about the work that her and Dann [are doing] with," he says.

The first Lyric Street product will be White's initial single, which Goodman says likely will be released in March. He says the album will arrive in May or June. He says the label will probably take White back out to visit radio in March and April.

That there will be speculation that Aaron Tippin will be the next artist signed to Lyric Street, Goodman says they are in discussion. "Neither do we nor Lyric Street has made a decision that that's what we should do," he says.

However, Goodman says, he's planning to sign the Violets. The three sisters—Kendy, Kristy and Keisley—are Utah natives and originally performed as the Osborne Sisters when they first came to Nashville. "We've always had family harmony," Goodman says. "That's what they're all about. Plus, in the years they've been here, Kristy, the oldest sister, who's been writing and has turned into a really good songwriter."

Howard, too, is optimistic about the Violets' future. "They came in and did some great live. It was a controlled. It was so natural," he says. "I didn't know they were sisters. They didn't tell me they were sisters. I was, 'My goodness, that harmony? How long have you been together?' They kind of looked at each other and said, 'Since birth.' It wasn't smart luck as much as they just assumed we knew that. Their music is

just so fresh."

Goodman says the Violets' debut album is planned for next summer. In addition to the two White and Violets albums, Goodman says there will likely be a third album in 1986, but nothing is definite yet. "You only start from scratch one time, and we want to do it just as right as we can," Goodman says.

He admits that the label has been having trouble finding male acts for the first time. "I've never had to ask," White's father says. "I've never asked, 'What's different about this that's not already out there?'" he says. "And if we can't bring something to the marketplace that's different and unique, then why bring it to the marketplace? I don't know when we will find that person. We may end up our first year being mostly female."

Since the label opened its doors Aug. 1, Goodman says, it has received more than 850 submissions from acts looking for a deal. But he says the staff is taking its time and being selective. "The good news is because we [have] a parent company like Disney, we have a lot of money to spend all around and are profitable in the first or second year," he says. "We submitted a business plan they are very supportive and very understanding of. The great thing about Disney is that they think so long-term."

Goodman says that one of the key things that drew him to Disney's country label was the opportunity to take advantage of the relationship with the parent company. "Being involved with the Disney company means more than just a record company," he says. "There are synergistic opportunities that in my prior life I always wanted to be able to do. Now we have that chance and the opportunity. As we look at our artists, that's another thing we are looking at. No. 1 is, 'Are they a core country artist? Is that what they want to be? Can we work with them in that kind of setting?' And, secondarily, to look at them and say, 'Do they have ambitions? Do they have a certain level of talents that we can take and synergize with other aspects of Disney?'"

Goodman says Disney has a whole department that is exclusively devoted to working on synergies among all Disney companies. He and Schreiber recently attended a company meeting that also included representatives

from a variety of Disney-related entities. Another major advantage of the affiliation with Disney is the second-rate talent pool. "I've met a lot of people, who is a fan of the Nashville music community. [She was] responsible for Nashville songwriters Wayne Kinnick, Tommy Sims, and Gordon Kennedy, getting the Grammy-winning Eric Clapton cut "Change The World" on the "Phenomenon" soundtrack," Goodman says. "Lyric Street will differ from other labels in that it has no in-house producers. "The philosophy from an A&R point of view is to go back to what A&R really is, and that's artists and repertoire, and that is finding the artists and working with those artists on the repertoire. I think when you have a producer on staff, there's a lot of internal struggles. Again, with Lyric Street's and Disney's resources, we can pretty much hire any producer. I think with having no producers on staff, it really opens us up," he says.

Goodman says his goal is to create music that is different, and he thinks that's the only way to succeed in a way to help the format grow. "How do we break out of what people are talking about as the same sound?" he asks. "Part of the reason we have some fresh, new blood to go with the artists and help us get those new sounds?"

He has confidence in Howard's and Kennedy's abilities to find the best songs. "In Doug and Shelby, we have two very strong song people who have very good skills in writer relations and artist relations. They have a lot of work from strong song backgrounds, and right now that's really what is driving country music," Goodman says. Goodman spent 16 1/2 years with RCA and says he owes a tremendous amount to his mentor Joe Galante, RCA Label Group chairman, but it's obvious he's enjoying the building process of heading up Lyric Street.

"What we want to do for our employees and our artists is create a family atmosphere. We're not just a company in Nashville used to be about when you had smaller rosters and you were really involved in the lives of your artists. You really had strong relationships with those people," he says. "I think something we want to create not just for us as a staff, but for the artists as well."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 10 **101** (Publisher - Learning) DSI Sheet Music Co.
- 15 **ANGELS IN MY HEISTS** (Shelby Lynne, ASCAP)
- 16 **BELLARDO** (Curb) (Curb) (ASCAP, BMI)
- 17 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 18 **BETWEEN THE DEVIL AND ME** (Columbia, BMG Inc.) (ASCAP, BMI)
- 19 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 20 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 21 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 22 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 23 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 24 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 25 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 26 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 27 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 28 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 29 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 30 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 31 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 32 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 33 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 34 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 35 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 36 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 37 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 38 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 39 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 40 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 41 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 42 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 43 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 44 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 45 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 46 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 47 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 48 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 49 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 50 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 51 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 52 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 53 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 54 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 55 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 56 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 57 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 58 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 59 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 60 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 61 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 62 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 63 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 64 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 65 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 66 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 67 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 68 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 69 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 70 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 71 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 72 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 73 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 74 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 75 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 76 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 77 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 78 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 79 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 80 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 81 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 82 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 83 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 84 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 85 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 86 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 87 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 88 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 89 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 90 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 91 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 92 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 93 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 94 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 95 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 96 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 97 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 98 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 99 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)
- 100 **BEYOND THE HORIZON** (Curb) (Curb) (ASCAP, BMI)

- 31 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 32 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 33 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 34 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 35 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 36 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 37 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 38 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 39 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 40 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 41 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 42 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 43 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 44 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 45 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 46 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 47 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 48 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 49 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 50 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 51 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 52 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 53 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 54 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 55 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 56 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 57 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 58 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 59 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 60 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 61 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 62 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 63 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 64 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 65 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 66 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 67 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 68 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 69 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 70 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 71 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 72 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 73 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 74 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 75 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 76 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 77 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 78 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 79 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 80 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 81 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 82 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 83 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 84 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 85 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 86 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 87 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 88 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 89 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 90 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 91 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 92 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 93 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 94 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 95 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 96 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 97 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 98 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 99 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)
- 100 **IF YOU LOVE SOMEONE** (Warner) (ASCAP, BMI)



by John Lannert

LATIN AMERICA GROWS ON: The International Federation of the Phonographic Industry (IFPI) has released its half-year sales report, which shows that Latin America remains the fastest-growing region in the world.

Unit sales are up 10%, and CD sales are up 20%. Brazil, Mexico, and Argentina, the region's largest markets, have continued to build upon sales from the corresponding period in 1995.

Brazil's January-June unit sales in 1997 increased 12% to 40 million units. Mexico's unit sales rose 8% to 27.1 million units. Argentina's unit sales soared 28% to 9.4 million units.

The value of the three markets in local currency rose 9% in Brazil, 17% in Mexico, and 17% in Argentina. The retail dollar value of Brazil's market was \$550.9 million. Mexico's was \$190.9 million, and Argentina's was \$113.9 million.

By comparison, the U.S. Latino market's midyear retail figures as compiled by the Recording Industry Association of America (R.I.A.A.) showed that the market moved 15 million units valued at \$233.2 million. Thus, in dollar terms, the U.S. Latino market is the largest Spanish-speaking market in Latin America.

In unit, however, Mexico remains the biggest Spanish-speaking market in the region.

IFPI reports that Spain's record market in the first six months of 1997 generated \$298 million in revenue on sales of 25 million units.

AMPROFON SMOOTHS ITSELF: Given the tumultuous happenings that have taken place recently within Mexico's recording trade society, Amprofon (Guillemot, No. 122), it appears that ruffled feathers have been smoothed.

Amprofon president Rodolfo López Negrete says that his Nov. 13 meeting with Fonovisa president/CEO Guillermo Sandino "went very, very well. I wanted to make sure Guillermo had a clear picture of what was going on and ... he accepted it well."

"He reiterated that Fonovisa was not going to be leaving Amprofon, Guillermo related to me his concerns of Amprofon the last couple of years. I received his comments and recommendations, and we will try to accommodate them within the new strategies of Amprofon. Guillermo is a very valuable individual, and he could contribute a lot."

Sandino could not be reached at press time, but López Negrete, who is also BMG Mexico's managing director, confirms that Sandino would attend Amprofon's next scheduled meeting on Tuesday (21).

Indeed, López Negrete notes that one of the bylaws recently passed by Amprofon allows only managing directors to participate in the meeting.

"We don't want lawyers sitting there talking about law," states López Negrete. "We want managing directors talking about the business."

Fonovisa was represented by an attorney when the label and six other insiders walked out of an Amprofon meeting (28). In response to the perceived dominating role of the major labels in the organization.

López Negrete notes that he is trying to persuade other walkout Indies to return to Amprofon, including Melody, whose new managing director is Javier Toussaint; Musart; Poverline; and IM. Also, Arzema Music has been invited to join Amprofon.

Further, López Negrete is trying to arrange a presentation of Amprofon's anti-piracy initiatives to persuade (Continued on page 30)

Hot Latin Tracks



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	MARC ANTHONY *FUEGO #1	Y HUBO ALGUNO ATINADO AL BUENO
2	2	12	ALEJANDRO FERNANDEZ	SI TU SUPERAS LA VIDA EN LA VIDA RENOVATA
3	5	5	JUAN GABRIEL	TE SIGO AMANDO DE LO MEJOR DE MI VIDA
4	3	13	CRISTIAN *MUSICOSOS #1	LO MEJOR DE MI VIDA
5	7	20	RICARDO MONTANER	• ESI ASI PASANDO LAS VECES
6	4	10	LUIS MIGUEL	EL RELOJ DE LA VIDA
7	6	7	MARCO ANTONIO SOLIS	LA VENA DE LA VIDA
8	18	1	VICENTE FERNANDEZ	• NOS ESTORNO LA VIDA *MUSICOSOS #2
9	8	3	DOMINGO QUINONES	NO VOY A DEJARTE EN CIEGOS SI QUIERES MI VIDA
10	14	18	ANA GABRIEL	• PESAR DE TERCER *MUSICOSOS #3
11	19	19	LOS TUCANES DE TUJANA	• EL BUNO EN SU VIDA *MUSICOSOS #4
12	32	21	GRUPO MANIA	ME MIRAS Y TE VERO • MASCAREME
17	18	15	GISELLE	• QUIERO ESTAR CONTIGO *MUSICOSOS #5
14	18	22	ALEJANDRO SANZ	• V. SI FUERA EL LAY • LA VENTANA DE LA VIDA
15	8	1	MARIS	• MANECUMBE • CORA LA GASTRO
16	18	10	BANDA EL LIMON	QUE SE TE OLVIDO MI VIDA EN LA VIDA
17	18	19	LUIS MIGUEL	• POR DEBIDO DE LA VIDA *MUSICOSOS #6
18	21	17	GRUPO LITTLE	HUETA MANANA *MUSICOSOS #7
*** GREATEST GAINER ***				
19	30	37	LAURA FLORES	• EL ALMA NO TIENE COLOR *MUSICOSOS #8
20	NEW	1	ALEJANDRO FERNANDEZ FEAT. GLORIA ESTEFAN	• EN EL JARDIN *MUSICOSOS #9
21	20	12	INDIA	• ME CANSE DE SER LA OTRA *MUSICOSOS #10
22	18	19	INDIA	• CLAVADO EN UN BAR • HIERO A MI VIDA EN LA VIDA
23	33	—	DAYANARA	• ENTE TU *MUSICOSOS #11
24	29	40	TONO ROSARIO	• LODO *MUSICOSOS #12
25	23	28	OLGA TONDON	• LLEGO EL AMOR *MUSICOSOS #13
26	29	25	INTOCABLE	• DONDE ESTABA *MUSICOSOS #14
17	24	—	PEDRO FERNANDEZ	• DESPACITO *MUSICOSOS #15
28	32	31	BOBBY PULIDO	• LE PEDIRE *MUSICOSOS #16
18	31	31	MARCO ANTONIO SOLIS	• O SOY O *MUSICOSOS #17
28	21	22	LOS MISMOS	• MASCAREME *MUSICOSOS #18
31	NEW	1	FELY	• SUBICION *MUSICOSOS #19
22	22	17	ENRIQUE IGLESIAS	• REVOLUCION *MUSICOSOS #20
33	31	31	BOYZ II MEN	• ESTACIONES DE SOLEDAD *MUSICOSOS #21
34	34	28	MIDO	• ME AMABA Y TU *MUSICOSOS #22
35	31	—	BANDA EL RECCODO	• COMO EL PRIMER DIA *MUSICOSOS #23
36	NEW	1	EROS RAMAZOTTI	• CUANTO AMOR ME DAS *MUSICOSOS #24
37	35	—	ALEJANDRO FERNANDEZ	• PASO DE MI VIDA *MUSICOSOS #25
38	39	—	LA MAJANA	• VUELVE DE MI VIDA *MUSICOSOS #26
19	25	25	LOS TEMERARIOS	• ACAPTA MI VIDA *MUSICOSOS #27
40	40	—	CANDA OKANALE R-15	• VOY A PINTAR MI VIDA *MUSICOSOS #28

POP TROPICAL/SALSA REGIONAL MEXICAN

21 STATIONS	23 STATIONS	70 STATIONS
1 RICARDO MONTANER HELA VIDA	1 MARC ANTHONY FUEGO	1 MARCO ANTONIO SOLIS LA VENA RENOVATA
2 CRISTIAN MUSICOSOS	2 DOMINGO QUINONES NO VOY A DEJARTE EN CIEGOS	2 VICENTE FERNANDEZ TE SIGO AMANDO
3 ALEJANDRO FERNANDEZ SI TU SUPERAS LA VIDA	3 GRUPO MANIA ME MIRAS Y TE VERO	3 LOS TUCANES DE TUJANA EL BUNO EN SU VIDA
4 ALEJANDRO SANZ V. SI FUERA EL LAY	4 GISELLE QUIERO ESTAR CONTIGO	4 BANDA EL LIMON CORA LA GASTRO
5 LUIS MIGUEL EL RELOJ DE LA VIDA	5 KARISLE MASCAREME	5 JUAN GABRIEL ATINADO AL BUENO
6 MARC ANTHONY FUEGO	6 INDIA ME MIRAS Y TE VERO	6 ALEJANDRO FERNANDEZ SI TU SUPERAS LA VIDA
7 LUIS MIGUEL EL RELOJ DE LA VIDA	7 TONO ROSARIO LODO	7 LOS TUCANES DE TUJANA EL BUNO EN SU VIDA
8 MANIA MI VIDA EN LA VIDA	8 OLGA TONDON LLEGO EL AMOR	8 ENRIQUE IGLESIAS REVOLUCION
9 JUAN GABRIEL ATINADO AL BUENO	9 ANA GABRIEL PESAR DE TERCER	9 GRUPO LITTLE HUETA MANANA
10 ALEJANDRO FERNANDEZ SI TU SUPERAS LA VIDA	10 LAURA FLORES EL ALMA NO TIENE COLOR	10 BANDA EL RECCODO COMO EL PRIMER DIA
11 DAYANARA ENTE TU	11 ALEJANDRO SANZ V. SI FUERA EL LAY	11 TEMERARIOS ACAPTA MI VIDA
12 LAURA FLORES EL ALMA NO TIENE COLOR	12 RICARDO MONTANER HELA VIDA	12 TEMERARIOS ACAPTA MI VIDA
13 ALEJANDRO FERNANDEZ SI TU SUPERAS LA VIDA	13 LA MAJANA VUELVE DE MI VIDA	13 FRUCLA Y SUS BALLOS DE LA VIDA EN LA VIDA
14 ERAS RAMAZOTTI CUANTO AMOR ME DAS	14 ALEJANDRO FERNANDEZ SI TU SUPERAS LA VIDA	14 LOS MISMOS ME AMABA Y TU
15 MELINI LEON VOY A PINTAR MI VIDA	15 INTOCABLE DONDE ESTABA	15 INTOCABLE DONDE ESTABA

el poder del
SINGING
...original

PRIMER CORTE PROMOCIONAL:
"MANECUMBE"

507

REYES RECORDS INC.

CD'S - TAPES & MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2745

E-MAIL: reyesrecords@worldnet.att.net

TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC • FULLY COMPLETED
MAJOR CREDIT CARDS ACCEPTED

Top Gospel Albums

WEEK	LAST WEEK	ARTIST	TITLE
		Compiled from a national sample of retail stores and rock sales reports collected, compiled, and provided by 	
		★ ★ NO. 1 ★ ★	
1	27	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU HUNTO GOSPEL RECORDS (GOSPEL) (GOSPEL) (GOSPEL)	GOD'S PROPERTY
2	4	BEE WINSAN	BEE WINSAN
3	3	THE NEW LIFE COMMUNITY CHOR featuring JOHN R. KEE NEW LIFE MUSIC (GOSPEL)	STRENGTH
4	3	KAREN CLARK-SHEARD (ALBUM) (GOSPEL)	FINALLY KAREN
5	52	SONDRACKTRAC (ALBUM) (GOSPEL)	THE PREACHER'S WIFE
6	6	WILLIAM BECTON & FRIENDS (ALBUM) (GOSPEL)	HEART OF A LOVE SONG
7	73	KIRK FRANKLIN AND THE FAMILY (ALBUM) (GOSPEL)	WHATCHA LOOKIN 4
8	7	THE MOTOR CITY MASS CHOR MOTOR CITY RECORDS (GOSPEL)	SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOR
9	19	THE CANON SPIRITUALS THE CANON RECORDS (GOSPEL)	LIVING THE DREAM. LIVE IN WASHINGTON D.C.
10	28	VIRTUE (ALBUM) (GOSPEL)	VIRTUE
21	15	ANGIE AND DEBBIE (ALBUM) (GOSPEL)	BOLD
12	11	VARIOUS ARTISTS (ALBUM) (GOSPEL)	TODAY'S GOSPEL MUSIC COLLECTION
11	21	FRED HAMMOND & RADICAL FOR CHRIST RADICAL RECORDS (GOSPEL)	THE SPIRIT OF DAVID
14	22	WICKIE WINANS (ALBUM) (GOSPEL)	LIVE IN DETROIT
15	23	OLETA ADAMS (ALBUM) (GOSPEL)	COME WALK WITH ME
16	28	HEZEKIAH WALKER & THE LOVE LEWIS CHORUS WALKER RECORDS (GOSPEL)	CONCERN AT WEMBLEY
17	58	BONNIE MCLURKIN (ALBUM) (GOSPEL)	DONNIE MCLURKIN
18	41	T.D. JAMES (ALBUM) (GOSPEL)	TO JESUS PRESENTS MUSIC FROM WOMAN, THOU ART LOSE
19	21	RONALD LAWRENCE FEATURING THE TRI-CITY SINGERS LAWRENCE RECORDS (GOSPEL)	PEELO CHRISTMAS
20	26	SHIRLEY CAESAR (ALBUM) (GOSPEL)	A MIRACLE IN HARLEM
21	58	BEE & CECE WINANS (ALBUM) (GOSPEL)	GREATEST HITS
22	26	CARLTON PUGHSON (ALBUM) (GOSPEL)	LIVE AT AZUSA 2 PREVIOUS MEMORIES
23	56	ANONITED (ALBUM) (GOSPEL)	UNDER THE INFLUENCE
24	26	KURT KRAV SINGERS (ALBUM) (GOSPEL)	NO ONE ELSE
25	19	VARIOUS ARTISTS (ALBUM) (GOSPEL)	GOSPEL'S GREATEST HITS VOLUME III
26	11	RICHARD SMALLWOOD WITH VISION VISION RECORDS (GOSPEL)	ADORATION: LIVE IN ATLANTA
27	11	MARVIN SAPP (ALBUM) (GOSPEL)	GRACE AND MERCY
28	21	DOTTIE PEOPLES (ALBUM) (GOSPEL)	TESTIFY
29	17	BROTHERS E. RICE (ALBUM) (GOSPEL)	THE PREACHER'S SON
30	27	THE WILLIAMS BROTHERS (ALBUM) (GOSPEL)	STILL STANDING
31	72	YOLANDA ADAMS (ALBUM) (GOSPEL)	YOLANDA LIVE IN WASHINGTON
32	40	THE WINSAN SISTERS (ALBUM) (GOSPEL)	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
33	26	ANDRAE CROUCH (ALBUM) (GOSPEL)	PRAY
34	46	WANDA NERO BUTLER (ALBUM) (GOSPEL)	ALL TO THE GLORY OF GOD
35	15	BEN TANKARD & TRIBE OF BENJAMIN TRIBE OF BENJAMIN RECORDS (GOSPEL)	GET YOU PRAVZE ON
36	17	NEW JAMES MOORE (ALBUM) (GOSPEL)	IT AIRT OUT (TILL GOD SAYS ITS OVER)—LIVE IN PITTSBURGH
37	13	JAMES HALL & WORSHIP AND PRAISE WORSHIP AND PRAISE RECORDS (GOSPEL)	—ACCORDING TO JAMES HALL— CHAPE 3
38	17	MISSISSIPPI MASS CHOR (ALBUM) (GOSPEL)	I'LL SEE YOU IN THE RAPTURE
39	RE-ENTER	THE GRINA GOSPEL ANNOUNCERS (ALBUM) (GOSPEL)	50 YOU WOULD KNOW
40	RE-ENTER	RONNIE BRANT & THE CHRISTIAN COMMUNITY MASS CHOR CHRISTIAN COMMUNITY RECORDS (GOSPEL)	—LIVE AT A REEF



by Deborah Evans Price

DICKERSON RELEASES 'ONEMAN.' When Des Dickerson founded Absolute Records in 1995, fans of the musician-turned-label executive were looking forward to his first solo project. He spent five years as the original guitarist for the Artist (formerly known as Prince) and four years as VP of A&R for Star Song Records, and his debut as a solo act has been highly anticipated. With his just-released album "oneman," he more than fulfills expectations.

Dickerson launched Absolute with the release of Paul Q. Pelt's debut album in February 1996 and has followed with albums by *Believable Picnic* (July '96), *Brett Williams* (August '96), and *Jodi Mills* (February '97), as well as an instrumental Christmas album last year. What took so long for him to release his project? "I really wanted to establish the label first," he says. "I think that a lot of times you can send the message that a label is just sort of an excuse to have a way to put out your own records, and for me, that's definitely not the case. The label has a definite vision and a mission. I wanted to be just one artist who is a part of that, as opposed to it being a vanity press to speak."

Dickerson says the album has really been in the works since 1984. "When I left Prince in late 1983, I kind of did it backwards," he says. "I went out and toured first, then came back to make a record, and things just didn't, at that time, work out. Even though we had handshake deals and contracts in front of us from just about every major label, it just wasn't time to do it. As a result, I ended up doing a lot of different things that ended up being preparation for formation of the label. Late last year, it just felt like the right time to do the record."

The project was recorded, produced, and mixed by Dick-

erson, and he wrote all but one song. "I started out with a general idea. I kind of had a fuzzy picture of what I thought the record would look like, and in the process of doing it, it became more and more clear," he says. "I didn't want to do an alternative record, but at the same time a lot of the bands and the music that influences alternative artists are the things I really grew up playing. So those elements were bound to be there. I wanted to make a record that consisted of strong songs. So I kind of focused on 'In This Song Strong enough to stand on its own!' and I just kept going until I had enough songs I felt good about."

Lately, Dickerson has delivered one of the most well-written and powerful albums of the year. Musically, it's an album that's not easy to categorize. "The essence of what I do is pop," he says, "but at the same time it's a lot more aggressive, it's not just in the College Town sense or the David Foster sense. It's more pop in the more aggressive rock 'n' roll sense. I don't know who to call it."

Dickerson is looking forward to performing dates to promote the new release and has just shot a video for the lead single, "Hello Again," which features a guest appearance by Phil Solem, guitarist/co-founder of the Rembrandts. Dickerson's release, and all Absolute product, is distributed by Newport Beach, Calif.-based Diamond to the Christian retail market and by Minneapolis-based Ourfin to mainstream outlets. However, Dickerson says Absolute is looking at other mainstream distribution options for the future.

NEWSBOY DEPARTS: John James, a founding member of Star Song/Virgin act the Newsboys, has left the group to pursue other interests. First Company Management will continue to manage James. Band leader Peter Farler had been sharing lead vocal duties with him; now Farler will relinquish his drumming responsibilities to take over the lead slot in the band. Percussionist Duncan Phillips will play drums, Phil Joel and Andy Davis will contribute vocals. The band used this lineup during its recent European tour and at its Nov. 1 concert at the Houston Astrodome. More than 33,000 fans attended the concert, and management and label are trumpeting it as the largest Christian Christmas concert ever. The Newsboys' next album is due in March 1998.

is also performed in Chicago. Director Gary Hines reports that the choir is celebrating its 25th anniversary organization.

Says Hines, "Twenty-five years of bringing all the styles of African-American music to people of all backgrounds: Thus far, it's been great, and we're still just doing it to the max."

STRETCHING OUT: Bee Winans stepped behind the camera and into the role of TV producer with the recent taping of his own hour-long TV special, "Bringin' In The Holidays With Beé Winans & Friends." Among the musical guests joining Winans for the program, taped last month at Church of the Saviour in Los Angeles, were Sounds Of Blackness, Hezekiah Walker & Love Fellowship Crusade, All-4-One, Darluc Rucker of Hootie & the Blowfish, and "Living Single" star Kim Fields-Freeman. The special, from Warner Bros. TV, is slated to air nationally in syndication between Nov. 27 and Dec. 24.

BRIEFLY: Fred Hammond played host to a capacity crowd Saturday (29) at Detroit's Straight Gate Church for the recording of the live-form concert video to "Pages Of Life," his forthcoming release from Verity Records (due in early '98). Hammond is in the studio putting the final touches on the record, which is his latest Radical For Christ installment. The video will also offer an up-close-and-personal glimpse of Hammond and his music. The promotional rollout will kick off in January with the release of the video, yet to be titled. Finally, Central South recently picked up mainstream gospel distribution of Angie & Debbie Winans' sophomore release, "Bold," which was produced on their Nashville-based label, Against The Flow.



by Lisa Collins

STILL GOING STRONG: "A Time For Healing" is the title of Sounds Of Blackness' latest album, and it's also a movement for the Minneapolis-based act. But trying to keep up with the Grammy-winning choir can be challenging, despite the fact that its latest release hasn't enjoyed the commercial success of its predecessors. As the second single—"Hold On, Change Is Coming"—was serviced to radio, Sounds Of Blackness was managing to maintain high visibility. A stop in Los Angeles yielded appearances on recently aired segments of "Soul Train" and "Vibe." Additionally, the choir completed a time titled "Another Song In Paradise" for a project due next year celebrating Phil Collins' 15th anniversary as a solo artist as well as features musical tributes from the likes of Stevie Wonder and Boyz II Men.

However, the choir is most in demand, it seems, for its contributions to film soundtracks. The choir has completed two songs for DreamWorks' upcoming "Animated" soundtrack (due Dec. 10), has a cut called "Zero To Hero" on the European soundtrack to "Hercules," and there's talk of the act's possible involvement on the soundtrack to Eddie Murphy's much-anticipated remake of "Dr. Doobler" due next spring.

For the moment, the group is prepping its annual "The Night Before Christmas Music Fantasy." The musical production is a holiday favorite for locals and

"God Reversed The Curse"
The debut album of
Rev. John Morris,
is the latest in a long line of
splendid gospel discoveries
produced by Dorothy Norwood

for...
MLC
MUSIC LIFE COMMUNITY
RECORDS

featuring **John Morris**

TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THE BOOK OF SECRETS WARNER BROS. 84712	★ ★ ★ NO. 1 ★ ★ ★ LOREENA MCKENZITT
2	6	CELTIC CHRISTMAS III WINDHAM HILL 11123	VARIOUS ARTISTS
3	4	ROMANZA PACIFIC 53907	ANDREA BOCELLI
4	10	BUENA VISTA SOCIAL CLUB WORLD CIRCUMFRENCHBOOK 79478B	BUENA VISTA SOCIAL CLUB
NEW	5	CELTIC MOODS VIRGIN 44911	VARIOUS ARTISTS
6	7	RIVENDENGE COLUMBIA TRISTEAT 3070UNIVERSAL	BILL WHELAN
7	11	FESTIVE JOYNTS STICLAR 455	VARIOUS ARTISTS
8	14	COMPAS POLYGRAM/REPUBLIC 79466AG	GIPSY KINGS
9	5	E O MAI PUNELHE 005	KEATI REICHEL
10	8	MICHAEL FLATLEY'S LORD OF THE DANCE PACIFIC 53770	ROMAN HARDIMAN
11	NEW	HOLIDAY ODYSSEY STICLAR 460	VARIOUS ARTISTS
12	NEW	SEASONAL TALE STICLAR 460	VARIOUS ARTISTS
13	NEW	MUSICAL CELEBRATION STICLAR 458	VARIOUS ARTISTS
14	RE-ENTR	COLORS OF THE WORLD LEGACY 1	VARIOUS ARTISTS
15	9	CABO VERDE MELROD 7402	CESARIA EVORA

TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	DEUCES WILD PACIFIC 53770	★ ★ ★ NO. 1 ★ ★ ★ B.B. KING
2	7	TROUBLE IS... REVOLUTION 2489WARNER BROS	KENNY WAYNE SHEPHERD BING
3	7	ONE OF THE FORTUNATE FEW CUBA 1000/STING TIDE	DELBERT MCCLINTON
4	4	LEG TO ME MCA 1000	JONNY LANG
5	17	LIVE AT CARRIEGE HALL STEWAY RAY VAUGHAN AND DOUBLE TROUBLE	STEWAY RAY VAUGHAN AND DOUBLE TROUBLE
6	6	PAINT IT, BLUE - SONGS OF THE ROLLING STONES HOUSE OF BLUES 13152	VARIOUS ARTISTS
7	3	CONTAGIOUS MISS BUTCH 4054/MSM GRAB	PEGGY SCOTT-ADAMS
8	10	JUST LIKE YOU MCA 1000	KEB' MO'
9	7	COME ON HOME MCA 1000	BOZ SCAGGS
10	NEW	COME ONE, COME ALL MCA 1000	THE MIGHTY BLUE KINGS
11	11	SENIOR BLUES PRIVATE MUSIC 9213/WINDHAM HILL	TAJ MAHAL
12	29	ROAD TO ZEN MCA 1000/STING TIDE	CORRY STEVENS
13	NEW	PLEASING YOU MELROD 7402	TYRONE DAVIS
14	13	SWEET POTATIE PIE MCA 1000	THE ROBERT CRAY BAND
15	RE-ENTR	GOOD LOVIN' MCA 1000	JOHNNIE TAYLOR

TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	THINK LIKE A GIRL MCA 1000	★ ★ ★ NO. 1 ★ ★ ★ DIANA KING
2	2	STRICTLY THE BEST 19 VP 1519	VARIOUS ARTISTS
3	2	STRICTLY THE BEST 20 VP 1522	VARIOUS ARTISTS
4	27	REGGAE GOLD 1997 VP 1521	VARIOUS ARTISTS
5	13	MIDNIGHT LOVER VIRGIN 44847	SHAGGY
6	3	DREAMS OF FREEDOM - AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB VIRGIN 44847	BOB MARLEY
7	7	YARDCORE REPUBLIC 1001/SOLBYPREANT	BORN JAMERICANS
8	9	HONORARY CITIZEN LEGACY 1001	PETER TOSH
9	2	DON'T LET THE BASTARDS GRIND YOU DOWN MCA 1000	THE TOASTERS
10	13	FALLIN' IN BAYLON ELEKTRA 62022/LEG	ZIGGY MARLEY & THE MELODY MAKERS
11	14	RAGE AND FURY MCA 1000	STEEL PULSE
12	14	SKA ISLAND MCA 1000	VARIOUS ARTISTS
13	17	REGGATA MONDATA JANIS 6148	VARIOUS ARTISTS
14	21	GUNS IN THE GHETTO VIRGIN 44842	UB40
15	NEW	MAVERICK A STRIKE MCA 1000	FINLEY QUAYE

©1997 by the major music groups this week. *Including: Industry Best, 50 America (BMI) certification for sales of 500,000 units, & RIAA certification for sales of 1 million units with each additional release included in a separate All-Time chart. For licensed sales, and double albums with a running time that exceeds two hours, the RIAA recording is certified for the number of discs rather than the number of tracks. ©1997 by the major music groups this week. *Including: Industry Best, 50 America (BMI) certification for sales of 500,000 units, & RIAA certification for sales of 1 million units with each additional release included in a separate All-Time chart.

Artists & Music

On 'Midnight' Soundtrack, Mercer Is Man Of The Hour

HAVE MERCER: It's no surprise Clint Eastwood's new film, "Midnight In The Garden Of Good And Evil," contains elements of jazz. The director/actor has been involved with improv for ages. He directed "Bird," a hodge of Charlie Parker's life, and his Malpas imprint has secured big with the Johnny Hartman tunes on two editions of "The Bridge Of Madison County" soundtrack. The recently released "Eastwood After Hours: Live At Carnegie Hall" offers an array of jazz players honking and cooling their way through music connected to the star's past movie roles.

"Midnight" the film is an adaptation of John Berendt's novel. "Midnight" the disc is a canny program of young and old jazzers and popsters putting a spin on the music of Johnny Mercer. 7-11 streeted Nov. 18.



by Jim Macnicie

Co-produced by Eastwood and Matt Pierson, senior VP of Warner Bros. Jazz, it unites a diverse roster of artists that includes K. Lang, Paula Cole, Tony Bennett, Roy Williams, Diana Krall, Rosemary Clooney, and Alison Krauss. It also has a familiar twist: Alison Eastwood sings "Come Rain Or Come Shine," and the one-time Dirty Harry himself offers some pleasant croaking on "Ace-Comb-Turn-Alo The Positive."

With the film campaign bolstering visibility, the disc seems poised to make a high splash on the marketplace. But one of the record's creators firmly assures that its individuality was carefully planned from the start.

"I wanted a well-rounded list of artists, a variety of vocalists from different genres that could show the universal appeal of Mercer," explains Pierson. "I'm not a big fan of those soundtrack albums where everyone hands in a track, you throw it on a record, and it doesn't

have any continuity. I wanted something that played like an album apart from the movie. So if the film never even happened, this could be a great Johnny Mercer songbook—a tribute to his writing."

With that in mind, Pierson put together two core bands, one on each coast. Charlie Haden's Quartet West and a combo of Christian McBride, Joshua Redman, Brad Mehldau, and Greg Hutchinson supported the singers. "Initially, I was thinking Nat Cole's 'After Midnight' sessions—that kind of stripped-down rhythm section with a soloist vibe."

Eastwood's a bit dubious about variation-artist soundtracks that are concocted as mere marketing tools. "Clint doesn't do a Nora Ephron or Penny Marshall thing, where all of a sudden he breaks into a two-minute music video in the middle of the film," says Pierson with a smile. "The music has to have something intrinsic to do with the narrative."

After reading the script and the book, Eastwood realized that the Mercer angle was a crucial part of the story's thread.

"It seems like he was Savannah's favorite son," muses the director, "and a lot of people thought the idea of contemporary singers doing classic Mercer songs was a good idea. Matt came up with most of the artists involved. But I agree that hiring people like Rosemary Clooney and Alison Krauss is really fun. It's amazing how well some of the newer [artists] did. If it were the 1940s, you'd think 100 people could get up and do it. But these days, there aren't that many singers who can present these types of songs."

Eastwood has been a jazz fan since his mom gave him a stack of (Continued on next page)

the BONE SHAKERS BOOK OF SPELLS

Featuring "Cold Sweat" & "I'm on the Loose Stripes" & "Welcome to My Life." The Bone Shakers, the new band including former Bay Area band members Davey Pain Alkison and Baby Face, merge rock & roll & funk & reggae.

On Tour now:
December 10 San Francisco CA
December 11 Sacramento CA
December 12 Reno NV
December 13 Santa Cruz CA
December 21 San Francisco CA

http://www.boneshakers.com
All Rights Reserved



REGGAE MUSIC

Free Catalog, Some Day Make Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573

Import & Export

MASTERPIECE
Freddie McGregor
LP, CD & CASSETTE
VP 15022-2

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN NJ: 08074-5893 S.W. 21st St. - Hollywood, Florida 33023 Tel: 305-966-4741 Fax: 305-966-6166

LARGEST DISTRIBUTOR

Classical KEEPING SCORE

by Heidi Waleson

SCHOLARS: Since Phillips acquired a controlling interest in Gimell Records Ltd., the label of the Tallis Scholars, last year, Peter Phillips, who founded both the group and the label, has noticed some changes.

"Now, through the PolyGram distribution network, the records are in places they've never been before," he says. "We just came back from touring Colombia for the first time, and the records were all over the place." Phillips notes that sales have increased, "but not huge amounts. After all, the market is still falling."

The Tallis Scholars, whose 25th anniversary is next season, are a group of 10 singers specializing in Renaissance sacred music. They now have 40 CDs, all of which are available. "We have a very loyal core market worldwide, each of whom will buy one copy of everything we produce, certainly enough to justify making more records." Phillips estimates that market at about \$0,000-50,000. "Not the millions that the big record companies want, but, as I keep reminding people, it is Latin-texted Renaissance sacred music."

The Tallis Scholars arrive in the U.S. for an eight-concert tour beginning Thursday (4), which will cover New York; Boston; Philadelphia; Colorado Springs, Colo.; Columbus, Ohio; and Pittsburgh. Their two programs, one English and one Franco-Flemish, feature Christmas-themed music. "I refuse to do carols," says Phillips. "The Scholars' new release is on the obscure side: It features a mass and motets by Alonso Lobo, a late-Renaissance Spanish composer. The Lobo disc fits in with Phillips' mission, which is to record not only the famous folks (Josquin, Palestrina, and so on), but also the not-so-famous, whom he feels are just as good. "Lobo has a very individual voice and a very wide range of moods. There are some very penitential settings, and while he's never quite madrigalian, the high scoring can be very bright."

The ensemble still has four discs in the can, includ-

ing a 25th anniversary live concert recording and a Thomas Tallis mass, both of which should be out next year. Phillips was also rhapsodic about the complete set of Magnificats by Nicolas Gombert that are also to come. "There's so much more music—I've started to realize that I'm going to be incomplete, without recording it all," he says. "To do one complete properly takes years." Gimell has also recently signed its first new ensemble, an Italian group that as yet has no name and has made its first recording, of Italian medieval music. For those who want to catch up on their Tallis Scholars collecting, Phillips Classics is also putting out two four-CD boxed sets at midprice for Christmas and to coincide with the tour: "The Palestrina 400 Collection" and "A Tudor Collection" (music by William Cornysh, John Tavener, Thomas Tallis, and William Byrd).

CAROLS, ETC: Peter Phillips may score carols, but they are tough to do at this time of year. Virgin Veritas has "There Is No Rose," a charming and low-key new collection of Renaissance Christmas music performed by the five-member ensemble Virelai (mezzo-soprano and tenor, lutes, recorder, and viola). A more modern approach comes from the seven-member vocal ensemble Voice Box with "Caroling A Simple Song" (Voxbumana Records), which offers bright and sometimes very funky arrangements of well-known and not-so-well-known carols. Voice Box is based in Cincinnati. Going beyond carols for seasonal music, Harmonia Mundi has two classics, both directed by Philip Herreweghe: three Advent Cantatas by Bach (with Collegium Vocale) and a lovely Berlin "L'Entrée Du Christ," with Veronique Genes, Paul Auger, and others, plus La Chapelle Royale and the Orchestre Des Champs Elysees.

MORE CALLAS: If you haven't had enough Maria Callas from EMI's massive anniversary rerelease, there's "Callas: The Voice The Story" (HighBridge), a fascinating four-CD set, the expansion of a public-radio documentary that traces the tumultuous musical and personal history of the singer through broadcast excerpts, interviews with Callas, and comments by her friends, family, and colleagues, all tied together by a narration. The 50 musical excerpts begin with her appearance (at age 11) on "The Major Bowd Anniversary Hour" in 1935, for which she sang "Un Bel Do"; stories include a description of an anti-Callas demonstration at La Scala, when the diva picked up the rotten vegetables tossed at her and dropped them disdainfully into the orchestra. The set is available at retail, or at 1-800-765-8332.

When the show hits the road, the music industry turns to the premier reference guide.

THE INTERNATIONAL TALENT & TOURING DIRECTORY

Billboard

1998

INTERNATIONAL TALENT & TOURING DIRECTORY



From the newest acts to the hottest venues, promoters, suppliers and equipment manufacturers, Billboard's 1998 International Talent & Touring Directory is the only worldwide directory to the entertainment industry. Finally, everything you need to book talent, promote tours, and take care of business in one simple, easy-to-use reference source!

Get over 17,000 listings in the U.S. and 22 countries worldwide!

- ✓ Agents & Managers
- ✓ Sound & Lighting Services
- ✓ Venues
- ✓ Clubs
- ✓ Hotels
- ✓ Instrument Rentals
- ✓ Staging & Special Effects
- ✓ Security Services
- ✓ Charter Transportation
- ✓ Merchandisers

Save time, save worry and make money — order the 1998 International Talent & Touring Directory today!

Order multiple copies for your entire staff!

YES! Please send me Billboard's 1998 International Talent & Touring Directory. I am enclosing \$89 per copy plus \$6 shipping and handling (\$13 for international orders). NY, NJ, CA, TX, MA, IL, PA & DC please add applicable sales tax.

of copies _____ Check enclosed for \$ _____

Charge \$ _____ to my: American Express MasterCard Visa

Card # _____ Exp. Date _____

Signature (required) _____

Cardholder (please print) _____

Title _____

Company _____

Address _____

City, State, Zip _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All states are final.

Mail coupon to: Billboard Directory, P.O. Box 2018, Lakewood, NJ 08701

For fastest service call 1-800-364-7119. Outside the U.S. call

(908) 363-4156. Or fax your order to 908-363-0338

BOTT168

BLUE NOTES

(Continued from preceding page)

Fats Waller records in his kiddie days. As a youth, he thought of attempting a career as a jazz pianist. Recently, his chops have been re-boned. With an 11-month-old daughter now part of the Eastwood clan, he cops to knowing "Itsy Bitsy Spider" without even looking at the sheet music. And he's not kidding himself about his vocal prowess. "Ace-Cent-Tchu-Ate The Positive" is a novelty track Pierce adorned to a touch of lightness. "It's a good song to sing at the shower, too," comments Eastwood.

Malpass has instigated a lot of price and positioning strategies at Atlantic, especially for artists like Bowers and Barnes & Noble, where product will be in both the record and book sections. "When you walk in for the new, the CD will be a rough sell," says Pierson. "We've also taken a few TV spots." Speaking of TV, lang sang "Skylark," the film's opening theme, on "The Tonight Show With Jay Leno" Nov. 14.

DATA: Those interested in a preview of Cassandra Wilson's forthcoming

Blue Note disc are prompted to take in her highly anticipated Jazz at Lincoln Center perform-

ances Monday (1), Saturday (6). The title says it all: "Cassandra Sings Miles."

NOTES

(Continued from page 36)

Address Statute. If the two are convicted under the charge, a felony offense, they could be sentenced to five years' imprisonment and \$250,000 in fines.

CRISTIAN HITS MEX TV: In a bid to support his Arlito/BMBO debut, "Lo Mejor De Mi," balladeer Cristian has spent the past several weeks in Mexico City taping a TV special to be broadcast by Televisa in the first half of December. Cristian will host the special, produced by his uncle José Alberto Castro.

During the show, he will talk about his career and personal relationships. BMG has serviced the album's second single, "Si Tu Me Amaras," but his track is not in rotation at Mexico City's top radio station XEBC-FM, apparently because stations exceed do like the song.

Curiously, Cristian appeared Oct. 17 on "Notas" as a show that aired on Televisa's competitor TV Azteca, to talk about his musical activities.

MEX TV DOINGS: On Dec. 6, Televisa will debut "Ruta Caliente," a tropical music show that airs each Saturday from Teatro Alameda 2 in Mexico City. Among the artists appearing on the show are Wilfrido Vargas, Orquesta Guayacán, Merengals, and Sonora De Margarita.

Sky's Televisa satellite system, will air a live broadcast of U2's concert Wednesday (3) at Mexico City's Foro Sol. The event is part of Sky's promotion to lure new subscribers in its battle with Multivision's satellite system.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

Billboard

Worldwide Specials and DIRECTORIES

Place your
ad today!



LATIN MUSIC QUARTERLY #1

Issue Date: January 24 '98 Ad Close: December 23

CONTACT: Gene Smith - 212-536-5001



SOUND OF THE CITIES: BOSTON

Issue Date: January 24 '98 Ad Close: December 23

CONTACT: Adam Waldman - 212-536-5172



MIDEM & MUSIC LICENSING

Issue Date: January 24 '98 Ad Close: December 23

CONTACT: Christine Chinetti - 44-171-323-6686



ATLANTIC RECORDS 40TH ANNIVERSARY/TRIBUTE TO AHMET ERTEGUN

Issue Date: January 17 '98 Ad Close: December 18

CONTACT: Pat Rod Jennings - 212-536-5136



YEAR IN VIDEO

Issue Date: January 10 '98 Ad Close: December 9

CONTACT: Judy Yzquierdo - 213-525-2304



CANADA

Issue Date: January 10 '98 Ad Close: December 9

CONTACT: Adam Waldman - 212-536-5172



YEAR IN MUSIC

Issue Date: December 27 Ad Close: December 2

CONTACT: Kara DioGuardi - 212-536-5008

EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
PAT ROD JENNINGS
KARA DIOGUARDI
ADAM WALDMAN

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
LEZLE STEIN
JILL CARRIGAN
JUDY YZQUIERDO

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

212-536-5001 - PH
212-536-5055 - FAX
GENE SMITH

UK/EUROPE

44-171-323-6686 - PH
44-171-631-0428 - FAX
CHRISTINE CHINETTI
IAN REMMER

ASIA PACIFIC

Hong Kong: 852-2527-3525
ALEX HO
Singapore: 65-338-2774
LYN LEONG

AUSTRALIA

612-9450-0880 - PH
612-9450-0990 - FAX
LINDA MATICH

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

WEST COAST LATIN/ TEXAS-MEXICO

213-782-6250 - PH
213-525-2394/5 - FAX
DAISY DUCRET

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

BILLBOARD MUSIC AWARDS

SPECIAL PREVIEW SECTION

STAR-PACKED MUSIC AWARDS TO LIGHT UP VEGAS

THE BILLBOARD MUSIC AWARDS, marking their eighth year, will return to Las Vegas for the second year in a row with a live telecast Dec. 8 on Fox-TV.

Spice Girls, Aerosmith, LeAnn Rimes, Goo's Property Featuring Kirk Franklin, Third Eye Blind, and Jamiroquai will perform during the ceremony, hosted by David Spade, at Grand Garden Arena in the MGM Grand Hotel/Casino on the Vegas Strip.

Last year, when the Billboard Music Awards arrived in Vegas after five years in L.A. and one in New York, the show's design and decor celebrated the desert entertainment capital's style and history.

For the 1987 telecast, executive producer Bob Bain says, "the theme is the collision of music and TV. Television and music have been married almost since the very beginning, and we're using this year as an opportunity to look back at what some of those more entertaining and unique instances have been."

The Billboard Music Awards have presented annually to the No. 1 artist of the year, as well as the artists with the year's top albums and singles, based on retail sales and radio airplay. Winners are determined by the year-end charts compiled from Billboard's weekly chart published from December 1966-December 1997; sales data for these charts is supplied by SoundScan, while airplay information is supplied by Broadcast Data Systems.

In addition, a special Artist Achievement Award will be presented to country megastar Garth Brooks (see story, this page).

The telecast, directed for the fourth year by Bruce Gowers, will be highlighted by a tribute to legendary country guitarist/producer Chet Atkins, the 1997 recipient of the Century Award, Billboard's highest honor for creative achievement (see story, page 17).

Actor/comedian Spade will lend his deft comedic touch to the Billboard Music Awards for the first time this year.

Spade, who is featured on the current season comedy "Just Shoot Me," spent six sessions as a member of the cast of "Saturday Night Live." In January, Mirmax will release Spade's new feature, "Senseless," in which he co-stars with Marlon Yano; he also recently finished work on the forthcoming Disney animated feature "Kingdom On The Sun" and Paramount's "Rugrats." His film credits include "L.A. Story," "Dumbo," "Boy," "Right Bites," "Coneheds," and "Light Shines." A stand-up tour for 10 years, Spade was named "Hot Stand-Up Comedian Of The Year" by Rolling

Stone and was featured on HBO's "13th Annual Young Comedians Special."

Celebrity presenters for the evening will include LL Cool J, Hanson, Busta Rhymes, Meredith Brooks, Backstreet Boys, Aqua, Deana Carter, No Doubt, Robyn, Usher, and Deane Warren.

According to Paul Flattery, who is returning as co-producer with Michael Levitt, this year's Billboard Music Awards will be the biggest so far and will employ a type of staging not previously attempted by the show.

"It's the first time we're coming from an arena," Flattery says. "It's the largest venue we've ever gone to. The way we've configured it, it's 10,000 seats."

"Also, for the first time, it's not a presentation arch theater—it's not a proscenium arch theater—there's now a stage for the last five years—three years at the Universal Amphitheatre, one in New York, and last year at the Aladdin." He adds, "I say theater, you're looking into a box. Now, we can build a better box."

As on last year's broadcast, when the reunited 1970s Edition was seen in performance at the Hard Rock Hotel & Casino, the Billboard Music Awards will move off-site for a special performance.



Actor/comedian David Spade will host this year's Billboard Music Awards. A two-year veteran of "Saturday Night Live," Spade is featured on the current situation comedy "Just Shoot Me." Spade co-stars in a new sitcom, "Senseless," with Marlon Yano. The movie is slated for release in January.

"Aerosmith will appear in the pool at the Hard Rock, surrounded by synchronized swimmers, doing their song

"Pink." Bain says, "It's going to be a terrific performance."

To emphasize the thematic intersection of music and TV, this year's set design will employ a retro look reflecting what Flattery calls "the familiarity of television." Graphics melding advertising designs with the Billboard logo have been crafted by noted designer Koeb.

The most unusual element of the show will probably be archival footage of popular music stars on old TV shows.

"We got into the area of rock stars going on TV, usually with very funny results, intentionally or not," Flattery says.

"We found some great stuff," says Bain. "The 1981 pop group right now appeared as a clown on one show. One of the biggest-selling groups of all time was in an episode of 'Tarzan.'"

In a year of interesting firsts for the show, the Billboard Music Awards is being promoted by a competing cable network.

"For the first time this year, we have created an alliance with VH1 for the show," Bain says. "They're doing a live pre-broadcast show from the venue from 7 to 8 p.m. Eastern time on Dec. 8. It will be promoting the Fox broad-

Capitol's Brooks Wins Artist Achievement Award Record-Setting Sales, Skyrocketing Popularity To Be Recognized

THE STATISTICS are simply staggering. In the eight years since the release of his self-titled debut, Garth Brooks has sold more than 62 million albums in the U.S., making him the top-selling solo artist in U.S. history, according to the Recording Industry Assn. of America (RIAA).

At 13 million, his 1990 album, "No Fences," is cited by the RIAA as the top-selling country album ever. His 1991 effort, "Ropin' The Wind," comes in at No. 3.

Brooks' current world tour, which started in March 1998, has brought him before more than 3 million people and has sold out as many as eight arena shows in cities like Chicago and six in such other cities as Boston and Pittsburgh. The tour is slated to last through fall 1998.

Then, of course, there was Brooks' free concert last August in New York's Central Park. Depending upon whom you believe, the show drew anywhere from 250,000-500,000 people, and HBO's live broadcast drew higher ratings than any of the networks that night.

Brooks' new album, "Sevens," is sure to be one of the top albums of the year. Released Nov. 25, the record's pre-

orders topped the 4 million unit mark. The first single, "Longneck Bottle," debuted at No. 27 on the Hot Country Singles & Tracks chart (Billboard, Nov. 22) and soared to No. 6 its second week. He failed to set the record for highest debut on that chart, however. That would belong to his hit "The Thunder Rolls," which entered the chart at No. 19 in 1991.

Those are just a few of the reasons why Brooks is being awarded the Artist Achievement Award at the 1997 Billboard Music Awards in Las Vegas.

But the numbers don't tell the whole story. The key to Brooks is his relationship with his fans. Whether it means signing autographs for 23 hours straight, as he did at Van Fair in 1994, or simply acknowledging their signs and gifts at his shows, Brooks has a rapport with his audience that's virtually unparalleled.

While no one knows how long this wild ride can last, Brooks swears he'll hang on until his fans tell him they're ready to let him go. "When the people are through with you and your stuff, then you go on," he says. "But until they are through, you're theirs. And I love being theirs."



Garth Brooks' record-setting sales are only one of several factors that have earned him this year's special Artist Achievement Award. His latest album, "Sevens," was released Nov. 25.

And despite the millions of tickets sold, he tries never to take his success for granted. "The truth is every time you go [onstage], you don't know if you're going to get booted off the stage or not. I'm sure there's some artists and

Fox Presents

The 1997

BILLBOARD MUSIC AWARDS

Monday, Dec. 8

8-10 p.m. Eastern/Pacific

cast, in a sort of unique marriage of competing corporate giants. It's a very interesting synergy, but it makes sense for both of us, even though we are normally competitive in the marketplace."

The show will be broadcast live at 8 p.m. EST and tape-delayed on the West Coast. It will be aired internationally during the two consecutive weeks following its U.S. air date. The show is expected to reach more than 250 million viewers in more than 70 countries. According to Billboard Entertainment, a licensee of Billboard magazine that markets the Billboard name and trademarks in areas of television, promotion, premiums, and clothing, the show will air on Channel V in Asia and Australia; on Fox Latin America in South America; and on British Sky Broadcasting Ltd. in the U.K.

CHRIS MORRIS

athletes who go out there and just know they're going to win, but I've never been like that. I've always been a guy that's had to go out there and say, for the first two songs, sit there and think, 'OK God, is this my last night? Is the magic gone?' And then go, 'Holy cow, how cool is this? It's here for one more night.'"

Brooks' wide-eyed disbelief at his own good fortune is not so surprising, given that he was turned down by every label in Music City before being signed by Capitol Nashville (which had previously passed on him) in 1988.

His first album, released in 1989, sold respectably but didn't really skyrocket until the radio release of "The Dance," which remains Brooks' signature song and show-closer. Since then, Brooks' meteoric rise has seldom slowed.

And it shows no signs of abating. Brooks is looking at a tremendous slate of upcoming releases. While contributing to support "Sevens," he's slated to put out a boxed set of his previous six studio albums, each with additional material, in summer 1998. He will also release a new album with Brooks Yearwood in the fall. In 1999, Brooks plans to release a live album from the current tour.

MELINDA NEWMAN

Aeroboro MUSIC AWARDS

SPECIAL PREVIEW SECTION

Aerosmith Thrives With Its 'Lives' Tour Finds Columbia Act In Good Spirits

IF AN EXHAUSTIVE world tour could be considered peaceful, Aerosmith is now experiencing the calm after the storm.

The turbulence for the veteran rock band occurred while making its current Columbia album, "Nine Lives." During the sessions, Aerosmith split from longtime manager Tim Collins and parted company with producer Glen Ballard, while drummer Joey Kramer battled depression severe enough to keep him out of the studio.

Yet with the completion of the album, Aerosmith—singer Steven Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton, and Kramer—regained its footing and hasn't stopped.

"Nine Lives" debuted at the top of The Billboard 200 in March and has sold more than 1 million copies, according to SoundScan. In addition, the band has held a strong presence on the Mainstream Rock Tracks chart.

"Falling In Love (Is Hard On The Knees)" reached No. 1 on Mainstream Rock Tracks in the March 8 issue, while "Hole In My Soul" climbed to No. 4 in the July 19 issue. The band's current single, "Pink," topped Mainstream Rock Tracks in the Sept. 6 issue.

Meanwhile, the band's tour, which began in May, is its best in years, says Perry. "It feels a lot looser than the last couple of years," he says. "The band is a lot more flexible, and it's a lot more fun. We went through a lot of stuff in the last couple of years, but now we're having fun."

The tour is going so well, Perry says, that he's not sure when it will end. The band will wrap up the U.S. leg of the trek on New Year's Eve at the Fleet Center in its hometown of Boston. After a break, the group will wing its way to Japan for a series of dates in March.

"Nine Lives" isn't the only release the band is promoting. "Walk This Way: The Autobiography Of Aerosmith," which the band members penned with Stephen Davis, was published in October by Avon Books. According to Perry, the book was more than three years in the making.

The act met with a couple of writers before deciding to collaborate with Davis, the author of the critically acclaimed Led Zeppelin tome "Hammer Of The Gods."

"It was the one that struck a chord with us," Perry says. "So far, fan reaction to the book has been positive, he says. "I'm more interested to hear what the non-fans have to say," he adds. "It's kind of a universal story, a rags to riches to rags to riches kind of a thing."

"Walk This Way" chronicles Aero-

smith's rise, drug-induced fall, and climb back to the top. The book also covers the turmoil that occurred during the making of "Nine Lives."

"Just when you think you have it figured out, God lets you know that you don't," Perry says. "It's like they say, 'If you want to make God laugh, tell him your plans.' On every record, we try to learn from the last one and not make the same mistakes, and inevitably something else comes along to throw a wrench in it. It wasn't so much the actual making of the record that was hard, it was all the stuff that was going on around it."

Perry says that paring with Ballard in favor of producer Kevin Shirley "was a bit of traumatic" and that the management change and Kramer's depression "took its toll." Yet somehow, Aerosmith overcame that adversity.

"Joey came back with a fire lit under him and he's never played better, and I think that's pretty apparent by what's on the tracks," Perry says. "And our new management has really taken the ball and run with it. Everything happens for a reason, and I think it's all been for the positive."

Perry says "Nine Lives" offers a nice summation of the band's recordings since 1973. "It incorporates that really early vibe of the band playing in the room with our '60s approach to songwriting," he says.

As the members of Aerosmith candidly admit in the new book, the band wasn't always as focused, particularly during its mid-'70s heyday. "You can hear the abuse and us losing our grip, no pun intended," he says. "We just kind of lost our vision about what the band was about."

A Spicy '97 Closes With 'Spiceworld,' Movie, TV Special

THEIR UPGREAT, POSITIVE "girl power" message and individual style have made Spice Girls an international sensation in 1997, attracting fans ranging from Japanese teenagers to Prince Harry.

Under the personas Posh Spice (Victoria Beckham), Ginger Spice (Geri Halliwell), Scary Spice (Melanie Brown), Sporty Spice (Melanie Chisholm), and Baby Spice (Emma Bunton), Spice Girls have sprinted into the music world this year with two albums, a soon-to-be-released feature film, and a television special.

"Spiceworld" is the follow-up to "Spice," which reached No. 1 on The Billboard 200 and has sold 4.5 million copies in the U.S. since its stateside release in February, according to SoundScan.

The group's label, Virgin Records, says worldwide sales of "Spice" have topped 18 million units.

"Spiceworld" was released worldwide Aug. 4 and debuted at No. 8 on The Billboard 200.

In the group's native U.K., the album shipped 1.4 million units, the largest in that country's history.

"Spiceworld" was recorded fast, says co-president of Virgin Records America Ray Cooper, "but it reflects the nature of the first album with a same quality."

As with "Spice," the new album features lively, positive songs, such as



"Girl Power" continues its reign with strong chart activity on Spice Girls' sophomore release, "Spiceworld," a film of the same name slated for U.K. release at year's end and U.S. release in January, and a TV special that will air Tuesday (2). The Girls also embark on a world tour in 1998.

"Spice" collaborator. On the heels of the new album, "Spiceworld" the movie will be released by PolyGram Films Dec. 26 in the U.K. and Jan. 29 in North America through Sony Pictures Entertainment.

In the vein of the classic Beatle movie "A Hard Day's Night," "Spiceworld" will focus on a week in the life of Spice Girls.

"Columbia thinks that 'Spiceworld' will make the girls movie stars," says Cooper, "but of course no one really knows what effect it will have."

Prior to the movie's premiere, UPN will broadcast a one-hour Spice Girls special titled "Spice Girls: Too Much Is Never Enough."

The special is scheduled to air Tuesday (2) and feature interviews with the group, behind-the-scenes footage of



Aerosmith front man Steve Perry calls the band's current tour, which began in May, "its best in years." The group wraps up its U.S. dates in Boston on New Year's Eve and heads for Japan in March. The band's Columbia album "Nine Lives" debuted at the top of The Billboard 200 in March.

In spite of that fact, Perry says he is still fond of 1979's "A Night In The Ruts," the final album he recorded with the band before he rejoined in 1985. "We played with a lot of fire on that record," he says. "It reminds me a lot of ['Nine Lives']"

As for the future, Perry anticipates the tour will go on for approximately another year. After its completion, the band will take some time off before beginning work on a new album, likely to be released in 2000.

CRAG ROSEN

tions on 11 singles charts around the world (Billboard, Nov. 2, 1996).

Once the single reached U.S. shores, it spent four weeks at No. 1 on the Hot 100 and went on to sell 1.8 million copies, according to SoundScan.

Follow-up releases "Say You'll Be There" and "2 Become 1" peaked at No. 3 and No. 4, respectively.

Sales of "Say You'll Be There" have topped 873,000 copies, and "2 Become 1" has topped 559,000 units, according to SoundScan.

The group's latest single, "Spice Up Your Life," from "Spiceworld," is currently on the Hot 100.

"Delaying the U.S. release of the 'Spice' single and album was absolutely the right thing to do," says Cooper. "We needed a world story to tell."

Cooper says establishing the group as an international act was a top priority for the label and the quintet. Virgin signed Spice Girls in fall 1995 after a bidding war with several major labels.

"They came into our office with a crusty old cassette, but their exuberant personalities and the strength of the songs sold us," says Cooper, who at the time was deputy managing director of Virgin in London.

He adds that in 1996 the U.K. was dominated by "boy bands" and that Spice Girls' "girl power" theme was a new statement in pop music. Virgin also had a gap in its pop act roster, and Spice Girls fit into it like a glove.

"Everyone loved the 'girl power' idea, and anyone wanted to get involved with them," says Cooper.

EILEEN FITZPATRICK

With New Set, Hit Show, Cassidy is Still Turning Heads

DECADES AFTER finding fame on "The Partridge Family" bus, '70s teen dream David Cassidy is alive and well and living in Las Vegas, where he will be one of the featured performers at the eighth annual Billboard Music Awards.

Performing in Vegas is not new to Cassidy. He has returned to his roots on the stage with the lead role in "EFX" at the MGM Grand Hotel in Las Vegas for the past year. As one of the most popular shows on the famous strip, it is what Cassidy



Former teen heartthrob David Cassidy currently has the lead role in the "EFX" show at the MGM Grand Hotel in Las Vegas. Cassidy has a solo album slated for February release, to be packaged with a new "Partridge Family" greatest-hits set.

describes as a "high-tech effects show and a huge Broadway musical."

"We do two shows a night, and it has taken off like a rocket ship with locals and tourists," he says.

"Being able to maintain popularity and fame years after you were first recognized is a rare and fortunate thing," says Cassidy. "Work keeps me going, but it would be nice if all these jobs could space themselves out."

In spite of the heavy workload, Cassidy counts his blessings that he hasn't found himself walking down the destructive path that many other child stars, such as Todd Bridges from "Diff'rent Strokes," Brady Kid Mike Lookinland, or Cassidy's TV brother Danny Bonaduce, stumbled onto.

"The 10 years after the Partridge Family" were the most difficult. When you are a hit so young, people want to keep you tied to that moment, and you have to work hard not to get pigeonholed," says Cassidy. (Continued on next page)

Curb's Rimes A Country Music Conqueror

Chart-Topping Teen's Star Continues To Rise

AT 15, MOST TEENS are anticipating getting their driver's licenses and possibly their first car. Such ordinary rites of passage might seem anticlimactic to LeAnn Rimes.

Since debuting at No. 49 on Billboard's Hot Country Singles & Tracks chart in July 1986 at age 13 with the hit single "Blue," Rimes has gone on to win numerous accolades, sell a staggering number of records, and have No. 1 singles on Billboard's Hot Country Singles & Tracks and Adult Contemporary charts.

In little more than a year, Curb Records has released three albums and nine singles from Rimes. Her current album, "You Light Up My Life—Inspirational Songs," simultaneously debuted at No. 1 on three Billboard charts in the Sept. 27 issue: Top Contemporary Christian Albums, Top Country Albums, and The Billboard 200. The album has sold more than 12 million units, according to SoundScan. Rimes' first album, "Blue," debuted at No. 1 on the Top Country Albums chart July 27, 1986. It peaked at No. 3 in August 1986 on The Billboard 200. Billboard release "Unchained Melody/The Early Years," debuted at No. 1 on both The Billboard 200 and

Billboard's Top Country Albums chart March 1.

She was the first country artist to win in the best new artist category at the Grammy Awards, and "Blue" took best country song honors. She also won top new female vocalist and single and song of the year last spring at the Academy of Country Music Awards. In October, she took home the Horizon Award from the Country Music Assn. "When that album 'You Light Up My Life' debuted at No. 1 on all three charts, it was one of the happiest days of my life," says Rimes. "Also, winning my Grammy award was unbelievable. I thought they called out the wrong name. It was the most shocking night of my life."

So how did getting her driver's license come out? "It was a big deal for me, because I can finally drive," says Rimes, "but if I had to choose, I'd take the Grammy."

Born in Jackson, Miss., Rimes began singing at age 2 and at 5 won her first talent competition. When she was 6, her family relocated to Texas, where the little girl got her big voice break as a fixture on the Texas entertainment circuit, performing at rodeos, Dallas Cowboy football games,



In little more than a year, Curb Records has released three albums and nine singles from country wunderkind LeAnn Rimes. A television based on Rimes' book, "Holiday in Your Heart," is set to air Dec. 14.

and on "Johnnie High's Country Music Revue."

At 8, Rimes was a two-week champion on the "Star Search" TV show. Impressed by the young vocalist's ability, veteran Texas radio personality Bill Mack sent Rimes "Blue," a song he had written 30 years earlier for Patsy Cline, who died before recording the song. Rimes cut the tune on an independent album that caught the attention of Nashville record labels. She signed with Curb Records.

Since then, her career has become an unstoppable juggernaut. "Blue" has sold 4.6 million copies in the U.S., according to SoundScan. Her independent album was rereleased as "Unchained Melody/The Early Years" and has sold more than 1.7 million copies.

Rimes is working on her next album, slated for first quarter 1988. "I've been really involved in this album with the arranging, and I've been writing songs with my band," she says. "I wrote one called 'More Than Anyone Deserves,' and I have a song on her Bryan White wrote called 'When Am I Gonna Get Over You.' We have also cut three Diane Warren songs for this album."

"Today was the most awesome, amazing day," says Warren. "I got to see LeAnn sing two of my songs, and she blew me away, as she always does."

This fall, Rimes has also been promoting her new book, "Holiday in Your Heart," a fictional Christmas story she co-wrote with Tom Carter that on Dec. 14 will become a television movie on ABC. Rimes says she's been offered a three-movie deal by Warner Bros. and is considering the offer.

DEBORAH EVANS PRICE

B-Rite's God's Property 'Stomps' To Success

Kirk Franklin's 52-Member Youth Group A Gospel Crossover Smash

GOD'S PROPERTY, one of the acts set to perform at the eighth annual Billboard Music Awards, staged one of the biggest upsets in the music industry this year with the surprising success of "Stomp," the first track from the group's "God's Property" from Kirk Franklin's Nu Nation' on B-Rite Records.

Already a staple in the gospel arena as the visionary for Gospel Centric recording at Kirk Franklin & the Family, Franklin spread his secular music-based gospel to pop, top 40 crossover, and R&B audiences by way of a 62-member group of at-risk youth singers called God's Property.

"God's Property" was Kirk's baby," Velić Mack-Latallade, CEO of B-Rite Records, told Billboard (Billboard, May 31). "Lending his name to the project was very important to him. He felt he had to reach back into the community and share the spotlight."

Franklin began working with the Dallas-based group in 1982 as a sort of mentor and featured them in the Family's "Whatcha Lookin' 4" video, from

the album of the same name, released in 1986.

"Stomp" characterizes what B-Rite was trying to do and the audience we were trying to reach... youth-oriented and energetic," Claude Latallade, CEO at B-Rite, told Billboard.

"Stomp" and the second radio track, "You Are The Only One," propelled the sales of "God's Property" to 12 million, according to SoundScan. The album peaked at No. 1 on Billboard's Top Gospel Albums and Top R&B Albums charts and No. 3 on The Billboard 200 chart for the week of June 14.

Both tracks are driven by samples of classic R&B instrumentals: Funkadelic's "One Nation Under A Groove" and the Jacksons' "Heartbreak Hotel," respectively. The infectious samples and chorus have acclimated listeners' ears to the praises of God.

In addition, the songs utilize other aspects of youth culture, such as frenetic, call-and-response interaction. The videos are also highly contemporary, with the singers dressed in current



God's Property reached a crossover audience with the success of its June B-Rite Records release "Stomp." The group's founder, Kirk Franklin, is planning a youth conference in 1988.

fashions to make the group palatable to the image-conscious audience.

"I prayed for God for the opportunity to give our talented black youth a platform to showcase their talents," Franklin told Billboard earlier this year. He also said that his work with the group is part of a larger plan for a youth crusade.

Plans are in the making for a youth

conference to take place next year in Dallas. "I'm planning a convention that could be a cross between the Gospel Music Workshop of America and Jack the Rapper, only with a ministry component, where we might have nightly worship followed by a youth jam session. I want to be about raising up a standard for the youth," Franklin said.

SHAWNNE SMITH

MUSIC AWARDS

SPECIAL PREVIEW SECTION

Elektra's Third Eye Blind Fully Charms Audiences

AFTER SPENDING almost four years as a regular in San Francisco's underground music scene, Third Eye Blind graduated to the big time with an Elektra Entertainment contract, extensive touring, and hit singles.

"The last seven months have changed my life, and, in a lot of ways, the change was for the better," says lead singer Stephan Jenkins. "We were enjoying what we had going on locally. There is a vibrant scene in San Francisco, but we were thirsty for more. I mean, 'Can I graduate?' That's what it's all about."

Judging by the credentials of the quartet's self-titled debut album, Third Eye Blind graduated somewhat more facile to the next sales level. "Third Eye Blind" has sold 615,000 copies, while its first single, "Semi-Charmed Life," isn't far behind at 695,000, according to SoundScan. The album debuted at No. 5 on the Heatseekers chart and reached No. 38 on the Billboard 200.

The single exploded onto top 40, rock, and modern rock formats. "Semi-Charmed Life" spent 20 weeks on Billboard's Hot 100 chart, peaking at No. 4. It also reached No. 1 on the Modern Rock Tracks chart and No. 20 on the Mainstream Rock Tracks chart.

The second single, "Graduate," spent 16 weeks on Modern Rock Tracks, topped the chart for 14 weeks, and reached No. 30 on Mainstream Rock Tracks.

The most recent addition to the band from the group, "How 'n' It Going To Be," has also received a warm welcome since it was shipped to radio Oct. 7.

"The music comes from a very real place, and we made it for us," Jenkins says. "I think it hit a chord with people because it has so many musical reference points. We weren't trying to fit into the popular genre; we were just trying to be Third Eye Blind." Calling on influences from Pictus and Perry Farrell to Camper Van Beethoven and the Specials, the rock/ska/punk hybrid was cultured four years ago, when Jenkins met bassist Arion Salazar at a show. Kevin Cadogan, whose guitar style Jenkins was familiar with from demos, started jamming with them. Cadogan says he and Jenkins became songwriting partners. Brad Hargrove took over on drums, and they moved forward with a do-it-yourself ethic. "We didn't do as many shows in the area and tacked up as many posters as we could make," Jenkins says.

Although Jenkins believes in the protest, he and the band are expecting to break out of the Bay Area.

"This has been a very humbling experience. I wasn't prepared for it," Jenkins says. "But it feels great. I remember



Third Eye Blind continues its whirlwind tour schedule with a host of holiday radio concerts, then more headlining dates in 1998.

the first time I heard 'Semi-Charmed Life' on radio. I was driving the Bay Bridge, and I looked over to see the woman next to me listening to it and dancing in her car. That's kick-ass."

The fans are also playing for live shows. The band spent months therapy the clubs of North America and Europe. "It has been really cool to see people connect to the songs and come out to the shows and sing along. It proves we are all in this together. The real story of Third Eye Blind is our link to the fans."

The act also played the last few months supporting U2, the Rolling Stones, and Oasis. "All camps are as congenial and accommodating as possible, and the modern rock KROQ Los Angeles and more headlining dates next year."

"I am on a tour of the Hills of the U.S. and—when I'm lucky—the Four Seasons," Jenkins jokes. "Touring and reaching people through live music is what we are all about, so I can't complain. Recording is a fun, intuitive process, but performing is more communal and is about making the connection."

The band will announce a new single and put together some more videos. "We want to get more involved with the filming of our music videos," says Jenkins. "The folks at Elektra have given us a really long rope, and we've been able to get creative with that freedom, but video is the next area to explore."

With such a crowded schedule, one wonders if the boys ever sleep their home by the sea. "We are always pushing forward on the next thing we are working on. We don't have time to relax and gloat," he says. "But San Francisco is the best city in the world, and I miss the martini. The ingredients are so small, a little of jasmine and saltwater that comes in the afternoon. But this city is life."

"Semi-Charmed," that is.

CARRIE BELL

Jamiroquai Takes U.S. With 'Traveling' Work/Epic Set Proves To Be Breakthrough For U.K. Act

AS SMOOTH and effortless as front man Jason Kay's dance steps, British group Jamiroquai has funk-ed and groove-d into America's collective conscious this year with "Traveling Without Moving," a showcase of the band's hard-to-categorize R&B/pop/jazz concoction.

Though its two previous albums, "Emergency On Planet Earth" and "Return Of The Space Cowboy" made the group an international sensation, it took "Traveling" to help the band arrive here (Billboard, Dec. 21, 1996).

"It wasn't a contrived or purely mathematical effort," says Kay. "I wasn't trying to analyze what people listen to here. Everything was slower and more urban-sounding than what we normally play. Something a bit groovier and smoother, and there was a softer sound to the album as well, more to get with chorus-wise and stuff like that."

"We're absolutely thrilled that American audiences have taken to it, and not just them, but other people," he adds. "It's been similar to what happened in Europe and Japan. People see us perform live, and it has an effect."

Indeed, Kay's electrifying presence has translated well for the band, who will perform Dec. 8 at the Billboard Music Awards.

Jamiroquai's Work/Epic album peaked at No. 26 on the Billboard 200, where it has resided for the past 45 weeks.



Jamiroquai, whose Work/Epic album "Traveling" has spent most of the year on the Billboard 200, is expected to perform its latest single, "Alright," at the Billboard Music Awards.

Meanwhile, its latest single, "Alright"—which Kay expects the group to perform on the Billboard Awards show—reached No. 7 on the Hot Dance Music/Club Play chart.

Characteristic of the act's broad palette, its hit single, "Virtual Insanity," made a showing on the Hot Dance Music/Club Play, Modern Rock Tracks, Adult Top 40, and Top 40 Mainstream charts.

Still, it was the success of the song in the less-genre-confined medium of music video that launched the band into stardom.

The clip, which featured Kay boogeying across a seemingly frozen floor, garnered the act four trophies at the

MTV Video Music Awards, including best video of the year and best special effects, as well as the Music Video Production Award. A accolades for best video of the year.

At the Billboard Music Video Awards, the clip won the Maximum Vision accolade and earned best director honors for Jonathan Glazer. It was also named best video in the alternative/modern rock field.

In addition, the act took home the best album of the year honors at this year's Music of Black Origin Awards ceremony, held Nov. 10 in London.

Kay, while appreciative of the accolades heaped upon the act during this remarkable year, says that Jamiroquai's current standing was hard-won.

"The band deserved it," says Kay. "There's nothing worse than getting something you don't deserve, but we've worked really hard for the last five, six, seven years, and it's nice to see that people are into it and responding."

Not one to rest on its laurels, the band had remained highly active. In November alone, Jamiroquai appeared on "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," and "Vibe," before toping off the month with an opening spot for the Rolling Stones.

Says Kay of the shared bill, "The audience [got] two different [musical] experiences. We're very happy and very privileged."

DOUG REECE

WITH NEW SET, HIT SHOW, CASSIDY IS STILL TURNING HEADS

(Continued from preceding page)

sody, who chronicled his life story in 1994's "C'mon, Get Happy: Fear And Loathing On The Fitzgibbon Family Bus."

"At least I never fell to really hard times or had to resort to living off my teen faves," he adds.

In fact, there are tentative plans for the release of an "EPK" cast album, featuring in the works, which would be sold at the MGM Grand's greatest-hits disc.

Also in Cassidy's is a new solo album from the former heartthrob, due in February. It will be packaged with a new "Partners" Funk greatest-hits disc that includes five previously unreleased tracks. Initially, the set will be available only through a direct-marketing TV campaign, with a single sold to radio around the same time. Cassidy hopes to have retail distribution through a major label by April or May.

"We had a lot of marketing very hard on this package. We want the title, art, and music to be just right," says Cassidy. "I really believe, in terms of recording, that this is my moment. The stuff I'm cutting

now is the best stuff I've ever done."

Cassidy describes the new work as "very radio-friendly and contemporary."

The act will include a revamped version of his 1970 No. 1 hit "I Think I Love You," which is the track Cassidy hopes to perform at the Billboard Music Awards.

"It is a whole new perspective on an older idea," he says. "I want to come out singing and just rock with it. It will be the only time I've performed the single at an awards show."

Cassidy has high expectations for both records. The artist has sold more than 25 million albums, according to his spokesperson.

He has placed five solo tracks and nine "Partners" songs on the Hot 100, including his 1990 comeback, "Lyn' To Myself," which peaked at No. 9.

The self-titled album on Enigma Records that contained the track reached No. 136 on The Billboard 200 the same year. It followed his two 1970 albums that also scaled the upper half of The Billboard 200. "Charlie" charted

for 23 weeks, hitting a high at No. 15, while "Rock Me Baby" had a 17-week run, topping off at No. 41.

"I feel so blessed to be accepted as a writer, actor, singer, producer, and more," Cassidy says. "My fans have been incredibly supportive. I look forward to getting back into recording and performing live. I just hope my fans will come out for the occasion."

Cassidy hasn't shied away from Hollywood, either. In 1969, he wrote the theme to "The John Larroquette Show," which won a Television Music Archives Award for best TV theme. He holds executive-producer duties on one of Fox's planned mid-season replacements, "Ask Harriet," a half-hour comedy about a former TV actress. He holds a part as a nutrition as the female advice columnist.

"It's a high-concept show conceived from something that would fit us on Thursday night on NBC. It will definitely have a strong appeal for the 18-40 demographic," he says.

CARRIE BELL

Early-Music Pioneer Looks Back

Erichson Revolutionized Period Performance On Disc

BY BRADLEY BAMBARGER

To say that producing records has been a religious experience for Wolf Eric Erichson isn't too far from the truth. Most of the 800 or so albums he's supervised over the past four decades have been made in churches, often in the dead of night. Alongside some of the world's greatest musicians, Erichson has divined the gospel of Bach and Beethoven, Handel and Haydn, like no other record maker.

Since the late '60s, Erichson has directed Sony Classical's outstanding early-music imprint, Vivarte. Before this album, he produced an award-winning series of Deutsche Grammophon albums for the Orpheus Chamber Orchestra and Emerson String Quartet. In the '70s, Erichson ran his own pioneering early-music label, SEON, and he co-founded Teldec's pioneering Das Alte Werk series in the '80s, conceiving its landmark complete Bach cantata series.

This is the German-born Erichson's 70th birthday year, a time that finds him taking stock and vinding down his commitments in the face of a classical record industry he barely recognizes from the one he entered as a young

man. But Erichson has an enormous amount to be proud of and the industry much to thank him for; not the least of which is his hand in the cultivation of a period performance of the playing of early music with the instruments and techniques of the time) and its vibrant preservation on disc. As Young Turks, he and his associates helped revolutionize the recording of music from the Baroque and before, im-

aging those works with a state-of-the-art spirit long reserved for Romantic-era masterpieces.

The list of Erichson's longtime artist associations reads like a who's who of period performers: keyboardist/conductor Gustav Leonhardt, cellist Aron Pelyma and his chamber group L'Archibudelli, violinist Sigismond Kuyken and his virtuosic Trio da Camera, flautist/conductor Frans Brüggen, violinist Jeanne Lamon and her Tafelmusik orchestra, pianoforte ace Paul Jos van Immerseel, choral expert Paul van Nevel and his Hanleus Ensemble,

harpsichordist Bob van Asperen, and conductor Bruno Weil, among others. Many of these musicians are Dutch or Belgian, reflecting the Lowlands area of the '70s early-music movement.

One of the great albums Erichson made in an old European church is Leonhardt's two-disc "Great Bach Organ Works," recorded in Amsterdam's Waalse Kerk in 1972-73 and recently reissued as part of Sony's gradual revival of the classic SEON catalog. It's a transcendent performance that was captured in cutting-edge analog, now remastered with Sony's Super Bit Mapping process to glorious effect. The amazing sonic bloom of this vintage recording—sounding better than many organ records produced today—is testimony to the art of production that Erichson perfected early on.

"Recording in churches at night so there was no noise from the street outside, allowed us to go into the depths of the music," Erichson says. "Truly, music is an almost chthonic sound. The acoustics, the atmosphere is everything. There's wonderful natural reverb with all the wood—a far better sounding than a recording studio and much less expensive. And in the dark

(Continued on next page)



ERICHSON

Denmark's Soulshock & Karlin Trade In Techno Success To Travel R&B Road

BY SHAWNEE SMITH

NEW YORK—"It was like starting over," says Soulshock of his and partner Karlin's producing experience in the U.S. "We had a production company over in Europe, and we couldn't find a meeting with the assistant to the production guy [in the U.S.]."

Formidable players in their native Denmark's techno scene, Soulshock was co-founded by Soul Power Records and Karlin was a prominent musician producer down here, their hearts were not in techno but in R&B and hip-hop.

"We really wanted to do R&B," says Soulshock, "but Europe was really getting pushed to do that genre [of music], and we didn't want to, so I said, 'Let's go to the States and do the music we really want to.' So we gave up the company and moved over here."

Virtual unknowns when they began shopping tracks to Def, the duo struck gold with a remix of CeCe Peniston's "I'm In The Mood" off her A&M Records debut album, "Final-

Europe and R&B."

Since then, the two have honed their craft to love classic R&B/hip-hop soul to more classic R&B/hip-hop tracks for Toni Braxton ("I Love Me Some Him" and "I Belong To You"), Sting ("If You Love Somebody"), Brandy ("Broken Hearts"), Luther Vandross ("I Can Make It Better"), Pat LaBelle ("Alright Now"), Mary J. Blige ("Mary Jane"), Monica ("Before You Walk Out On Me"), Seal ("Don't Cry"), TLC ("Dignity On You"), and Ultra Nate ("Some Me"), among others.

The duo's list of credits also includes several hip-hop tracks, like "I Wonder If Heaven Got A Ghetto," the first single off 2Pac's second posthumous set, "R U Still Down? (Remember Me)," on Amaru/Jive Records. They also produced "We Against The World" and "Old School" on the deceased artist's previous sets. Other hip-hop credentials include production for Queen Latifah, MC Lyte, Audio 2, Cookie Crew, Tone Loco, and De La Soul.

"I think there was a natural evolution for the duo, hip-hop was a return to roots—at least for Soulshock, who got his professional start in hip-hop as the European lead off for Queen Latifah, the Jungle Brothers, Tru Mathematics, and Chill Rob G at the age of 17.

"I was in a stage for five hours, and I did it for free," says Soulshock excitedly. "I was so happy to be doing what I'd been dying to do. I got to

open the show with a mix about. I was part of it for real instead of up in my bedroom dreaming about it."

His tie with Latifah's Flavor Unit led to a remix of the rapper's "Wrath Of My Madness" that was included as a bonus track on her 1989 album, "All Hall The Queen's Heads." Later, a few underground remixes for New York's DJ Red Alert that aired on Red's hip-hop mix show on WRKS New York.

Even if one were to put Soulshock's tour DJ experience aside, his teenage music experience was still against the grain of an average youth in Denmark.

"In school, everybody was checking out the new Toto or Dire Straits album, and I hated it. I just didn't feel it," he says. "A friend of mine introduced me to old R&B music like James Brown, and I really got into it, but it was hard to get. Then I heard 'Wheels Of Steel' by Grandmaster Flash, and I went nuts! I bought two turntables and a mixer the next day, and I was terror for [my parents], and assistant Rick Pakroszky and Tom Chapin recorded a Sony Wonder production with producer Ed Mitchell, engineer Joe DiG'Gor, and assistant Pabronsky.

"I grew up on a lot of different types of music," says Karlin, who is a self-taught musician. "I was always playing jazz music, a lot of Bob James. [Soulshock and I] have different backgrounds when it comes to

(Continued on next page)



The Heart Of Rock N' Roll. Rock band Heart worked at Ocean Way on "Strong, Steady Wind," a new song for an upcoming "Greatest Hits" collection on Epic Legacy. Shown at the session, from left, are producer Peter Asher, also senior VP of Sony Music Entertainment, Heart members Ann Wilson and Nancy Wilson, Columbia Records VP of A&R John Kalodner, and engineer Nathaniel Kunke. (Photo: David Goggin)

newsline...

THE NASHVILLE ASSN. OF PROFESSIONAL RECORDING SERVICES (NAPRS) has issued the first NAPRS Directory of local recording, mixing, and post-production facilities. The spiral-bound book lists phone numbers for more than 150 Nashville studios, with full-filled entries for all 34 NAPRS member studios. NAPRS president Josh Nuysen says the directory will be issued twice a year.

IN AN EFFORT TO STRENGTHEN DEALER SUPPORT and better integrate its internal service operations, Yamaha Corp. of America formed the Pro Audio & Combo division. Formerly known as the Audio, Guitar & Synthesizer (AGS) division, the new division's marketing arm will be structured as a Pro Audio Group, consisting of sound reinforcement and recording products, and a Combo Group, which includes guitars, digital musical instruments, and portable keyboards. In addition, the Combo Group will include drums (which formerly fell under Yamaha's Band & Orchestral division) and accessories (which were part of the Consumer Products division). Jay Wanamaker, formerly head of the AGS division, has been promoted to VP/OM of the Pro Audio & Combo arm.

AUDIO TRACK

NEW YORK

RELEASE RECORDS said Brutal Trip mixed its forthcoming project at the Magic Shop with producer/engineer **Bill Anderson** and assistant **Juan Garcia**. Also at the Magic Shop, Capitol Records said Fun Lovin' Criminals tracked the song "Big Nite Out" for the Capitol soundtrack to "Scream 2" with **Tim Latham** engineering and Garcia assisting. ... At Bear Tracks in suburban Suffern, N.Y., **Spyro Gyra** made a GHP Records project with producer **Jay Beckenstein**, engineer **Doug Oberkircher**, and assistant **Liam Frazer**; **Richard Stoltzman** tracked a BMG Classics date with producer **Jeremy Wall**, engineer **Larry Swiat**, and assistant **Rick Pakroszky** and **Tom Chapin** recorded a Sony Wonder production with producer **Ed Mitchell**, engineer **Joe DiG'Gor**, and assistant **Pabronsky**.

LOS ANGELES

PRODUCER MIKE CHINK was at Rambo Records tracking a project by **Bud Randa** Entertainment act **Fuzz Bubble**; **Ed Tucker** engineered with **Dave Dominguez** assisting. ... At Fox Sound

in Hollywood, **Bill Grisolia** tracked with **Michael Landau** and **Lowen & Newson** for **Real Gone Records**; **Barry Fasman** and **Ray Yuchik** produced, and **John Thomas** mixed. ... At CMS Mastering in Pasadena, Calif., chief engineer **Robert Vosgien** worked on projects by **Bush** (Trauma/Interscope), the **Univited** (Atlantic), and **Richard Elliott** (Blue Note), plus the soundtracks to "Gattaca" and "Scream 2."

OTHER LOCATIONS

SWEETFISH RECORDING Studios in Argyle, N.Y., celebrated its 10th anniversary on Halloween with projects by the **Celtic/Anjo** act of the **Big Generation**, Albany, N.Y., band **Stigmata** (with producer/engineer **Tom Case**), and **Vernon's Indian Blue** (with engineer **Greg LaBello**). Also at Sweetfish, producer **Steve J** and engineer **Marc Fuller** were in studio. A working on tracks for **Sony** "Puffy" **Combs** and his **Bad Boy Entertainment** label.

Please send material for Audio Track to Paul Verna, VP of Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-512-5554; E-mail: PVerna@billboard.com

EARLY-MUSIC PIONEER LOOKS BACK

(Continued from preceding page)

with this music, where it's been played for hundreds of years, it is intense and very inspiring for the performers. "But the secret of the SEON albums sounding so good after all these years was the tape we used—very thick Scotch recording tape that I had imported, very expensive. The analog tape soaked up all the sound and has preserved it very well. We always invested in the best equipment and materials, and as the digital remastering of these records shows, this investment has paid off many times over."

Among the other vital SEON recordings now are Kjellgren on Baroque viola and Leonhardt on pianoforte in a wondrously fresh reading of three Mozart sonatas, harpsichordist Robert Koenig leading a sensuous take on Couperin's "L'Après-midi La Mémorie De Lully," and the late lutenist Michael Schaffer performing hypnotic, rarely heard suites from the French Baroque. Thirty or so SEON titles are available, with more on the way. At budget prices, these albums are among the greatest values in classical music, as well as object lessons in record production.

If the SEON collection is a gallery of sound, groundbreaking and acute, then Vivarte is a grand museum comprising works from medieval plainchant to late Classical-era chamber music, with inspired performances, luminous sound, and packaging that reflects the quality of the music within. Some of the highlights of this rich catalog include the series of historical organ albums with Leonhardt (period repertoire

matched with vintage organ throughout Europe) and a recently completed multi-disc survey of Schubert masses with Well and the Vienna Boys Choir.

Other Vivarte marvels include annotated takes on Beethoven's piano concertos with Immerseel, Tafelmusik, and Well; moving albums of Flemish polyphony, from unsung works by Brumel and Manchicourt to Renaissance masterpieces like Lassus' "Lagrime Di San Pietro," with Nevel and the Huelgas Ensemble; Tafelmusik's great Bach Brandenburgs and Vivaldi concertos; spirited discs of Haydn's final string quartets and piano trios with L.A. richiedelli and pianist Robert Levin; and Byelena's definitive traverses of Brahms' cello sonatas and Bach's solo suites.

Byelena has worked with Erickson since 1962, when he recorded an Edison Prize-winning disc of Handel's recorder sonatas with Brüggem and Leonhardt. "I took a liking to Wolf immediately, and we shared a deep love of music," Byelena says.

"Above all, Wolf is a man of Old World refinement, a true European gentleman. He has all that a record producer needs: good taste, good ears, and good humor. When you're hard at work making records, with late hours, you need patience. And in the early days, we might make 20 intense records in a row without a cross word."

As a youth, Erickson served an apprenticeship as an organ builder before studying musicology and singing at the University of Hamburg, giving him his insight into both the per-

formance and mechanics of music. He gained an edge in engineering via his close relationships with studio pros from the Stuttgart, Germany, firm of Tritonus. Behind the board with such engineers as Stephan Schellmann, Andreas Naebrockner, and Markus Holland, he has worked to overcome the sonic vagaries of gut strings, 18-century horns, and the human voice to produce lifelike balances of shadow and light—a quality he sees lacking in many current classical recordings.

"I don't understand the sound aesthetic of 1997," Erickson says. "With the equipment we have now, everything should be beautiful. But the pictures are too black and white. It's not natural. And Surround Sound—that's the end of the world. The human ear wasn't designed for that."

Even though no one is more responsible for the work we actually hear pre-19th century music than Erickson, archaic sounds haven't been his sole area of endeavor. His Vivarte productions have delved into Brahms and Bruckner with aplomb, and his work with Orpheus and the Emersons included a fair share of modern music. He even won a Grammy Award for his recording of "The Emersons' complete Bartók quartets." It's more than ironic that I would win a Grammy for my work with Erickson, says "It's funny."

Along with many classical labels, Sony Classical is contracting its recording program—Vivarte included. The imprint has a devoted worldwide following, but albums of Praetorius masses and even Mozart serenades

aren't about to rival "Appalachia Waltz" in sales. Still, Sony Classical president Peter Gellb says the label is committed to Vivarte and honored by its association with Erickson. "Wolf is an innovator, one of the greatest figures in classical recording," he says. "We hope when he retires that he'll stay on as a consultant for us."

Erickson appreciates Sony's care with the SEON releases, although he imparts a certain sadness at the deletions and cutbacks that threaten the rest of his carefully cultivated catalog. "Once, the whole world seemed to be

waiting for these records, the Bach cantatas, the SEON albums," he says. "Now it's like a shout in the desert."

"The great paintings and architecture of Europe are preserved in museums, but music is an interior legacy," Erickson adds. "Almost all of this early music was lost for so long. Only now are we able to bring it back to life and make it available to the public. Artists and record companies should make this a priority, to nurture this legacy and market it and make people aware of its worth. It's an obligation we all have to each other."

SOULSHOCK & KARLIN

(Continued from preceding page)

music."

The two say that they liked right away when Karlin and a local Denver singer named Susan came to SoulPower Records for a record deal.

"We decided not to keep her, but we kept Karlin," says Soulshock, whose first partner in SoulPower, Outfather, was accompanied him and Karlin to the States but decided to return to Denmark.

It was Soulshock who introduced Karlin to R&B music, making him tapes of music by the S.O.S. Band and Jimmy Jam & Terry Lewis. "He freaked, he was so into it," says Soulshock.

"I didn't even know a lot of that music," says Karlin. "There is just so much good, old-school R&B out there."

Since then, the two have kept busy mixing tracks that challenge the conventions of R&B music in the market where it was born.

"We're a little different from other producers," says Soulshock about the team's production methods. "Since I started [producing] in Europe, I've been using Cubase sequencing software. He's an old [Mac] computer dealer that I've been using for the last eight years. It's still the tightest act I can find. I go around looking for any [of the computers] that are still left so that when this one goes, I can use another."

He says he and Karlin fight over getting a new computer, but he's tried new Macs and have hired outside people to wasn't tight. They've made [the Mac] so you can run Cubase, but it's still not as good as the Otari, so we built for music; it has MIDI. The Mac and the PC aren't. Music companies can make programs so they can do music, but they don't hold the snares. I feel the Otari keeps the snares more steady and on top of each other. On the others I feel

like they are moving around too much."

The duo also uses an E-max sampler, which is out of production. "With the E-max, it's the drum sounds that make it good," says Soulshock. "I've tried so many different, new, fancy samplers, but I can't find one that makes the drums sound so good."

The duo has a preference for tracks with crisp instrumentation and no watered-down samples.

"When we use samples," says Soulshock, "we use a little piece of it and change it around so you can't even hear where it came from." If they find a particular sample they like, Soulshock and Karlin will take the time to get it cleared, but they say that rarely happens.

In the meantime, however, the two are cutting down on the production jobs they take to concentrate on their latest project, SoulPower Records. The label is expected to release four or five records under a two-year distribution arrangement with Virgin Records. Based in Soulshock and Karlin's Los Angeles office/studio, the label is a joint operation, according to Soulshock.

"We're not trying to be super expensive," he says. "We don't know how to run a record label, so we want to focus on the music and grow with the label. We've seen too many people go into the whole label thing and forget the most important thing, which is the music."

The two are getting help from Virgin and have hired outside people to handle A&R and promotion. The first act of the label is slated to be a female singer named Shiro.

"The label is going to be really tight. Soulshock's street beats and tracks with really good songs," says Soulshock. "We're gonna try to add a little psychedelic thing, and so far it's been turning out really good."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 29, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE	CANOLEN	MY BODY	LOVE GETS ME EVERY TIME	FEEL GOOD MUSIC	I DON'T WANT TO WAIT
Artist	SOMEWHAT UPTOWN	LSC	Shania Twain	Sean "Puffy" Combs	Paula Cole
Producer (Label)	Darryl "Dexter" Atanby (EastWest/EEG)	Edon John/Chris Thomas (Rheem/ADM)	Shania Twain (Mercury)	Sean "Puffy" Combs (A&M/Jagjaguars [Bad Boy/Arista])	Paula Cole (Pausa/Warner Bros.)
RECORDING STUDIOS (Engineers)	TOWNSHEND STUDIOS (London, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY/Atlanta, GA) Ben Arntfeldt/Carl Helton	MASTERFONDS (Newark, NJ) Jeff Belding	DADDY'S HOUSE (New York, NY) Roger Mouton	THE MAGIC SHOP (New York, NY) Roger Mouton
RECORDING CONSOLIDS	SSL 4072G + w/Ultimation	SSL 4072G + w/Ultimation SSL 4002G	SSL 9000	New VR60	Studer A827
RECORDERS	Sony 3348 digital	Studer B27	Studer B27	Studer A800 III	Neve 80
MASTER TAPE	BA5F 931	Ampex 499	Ampex 467	Ampex 499	3M 996/Ampex 499
MIX DOWN STUDIOS (Engineers)	TOWNSHEND STUDIOS (London, England, U.K.) Pete Lewis	SOUNDTRACK STUDIOS (New York, NY) Ben Arntfeldt	MASTERFONDS (Newark, NJ) Mike Shipley	DADDY'S HOUSE (New York, NY) Michael Paterson	ROOM WITH A VIEW (New York, NY) Roger Mouton
CONSOLIDS	SSL 4072G + w/Ultimation	SSL 4072G + w/Ultimation	SSL 9000	SSL G4000	SSL 4000G+
RECORDERS	Sony 3348 digital	Studer B27	Studer B27	Studer A800 III	Studer A827
MASTER TAPE	DAT	Ampex 499	BA5F 900	Ampex 499	3M 996/Ampex 499
MASTERING ENGINEER	TOWNSHEND STUDIOS (New Arnhelm/PTG) Pete Lewis	SOUNDS HOUSE OF POWERS (New York, NY) Herb Powers	MASTERFONDS (Newark, NJ) James Meadows	HIT FACTORY (New York, NY) James Curio	GATEWAY (New York, NY) Bob Ludwig
CD/CASSETTE MANUFACTURER	POD-HTM	WEA	POD-HTM	BMG	WEA

GSA

BILLBOARD SPOTLIGHTS GERMANY, SWITZERLAND AND AUSTRIA

Homegrown Heroes

Germany, Switzerland And Austria See Lower Sales In General, But What Sells Is Increasingly Domestic

BY WOLFGANG SPAHR

With annual revenues of more than 6 billion marks (\$3.4 billion), Germany is the world's third-largest music market and the anchor of the regional market of Germany, Switzerland and Austria. Yet, over the past few months, growing worries have clouded the outlook for the market.

High unemployment of nearly 12%, political inaction ahead of the parliamentary elections next autumn, and the resulting economic uncertainty among consumers, all have contributed to a drastic slump in sales in the German record market.

This past summer, some record companies recorded a 50% drop in sales of top-sellers, with earnings in some cases down by nearly 70%. The only consolation for the German industry is the rising proportion of domestic productions, with their higher margins, on the charts.

After 20 years, the share of domestic repertoire on the German singles chart has broken a new record again, now accounting for 55.7%. As numerous German productions sell well internationally, German companies can boost their income with foreign royalty payments.

EXECUTIVE DECISIONS

Industry executives are very muted in their assessment of 1997.

Heinz Canibol, GSA president of Universal Music, projects only slight growth of 1% in the German market in the foreseeable future. Unfortunately, he says, record companies have very little influence on the overall economy. Canibol questions whether German record companies can influence consumer behavior through new products and distribution channels, and whether they will be able to tap new trends to enhance the interest in music-buying.

"Nothing is more threatening to our industry in the long term than mediocrity and boredom," he says.

German companies must take drastic measures to cushion



No Mercy

themselves against the slump in the market, says Michael Haentges, CEO of edel. "We have always worked with cost efficiency," he says. "Accordingly, it is not possible to respond to the weak market merely by cutting costs." He goes on to say that edel is attempting to further extend its market share, as it did in

1997.

Wolf-D. Gramatke, president of PolyGram Germany, also expects muted growth results for 1997 overall. "What we need in the future are new artists who are capable of making it into the national and international charts and who have sufficient staying power in the long term," he says. "One of the greatest challenges for future growth is to conquer part of that 50% who are non-buyers in Germany," says Gramatke.

A study co-sponsored by PolyGram shows that more repertoire is needed to lure non-active music consumers, largely those over 35, back into the record shops. PolyGram



Rammstein

has taken the first successful step in that direction with million-selling releases in Germany by Italy's Andrea Bocelli and Holland's André Rieu.

Germany's double-digit growth rates of recent years will become increasingly difficult to repeat, says Gramatke. "We will probably be faced temporarily with flat markets, as the economic situation in Germany—high unemployment, high tax burdens and political inactivity ahead of the parliamentary elections next autumn—causes great uncertainty for consumers."

Like other companies, PolyGram has taken action to ride out the flat market. "As always, we attempt to create new structures in good time, so as to be able to respond flexibly to any changes and to extend our market leadership," says Gramatke.

According to Gerd Gebhardt, president of Warner Music Central Europe, retail sales have been declining over the past five years. And in tough times, music becomes a luxury item, he says. In addition, in recent years, other products, such as computer games, have competed for the leisure-time spending of music buyers.

"It is almost impossible to predict what the situation will be at the end of 1998," says Gebhardt. "Only after the next parliamentary elections have been held in October or November 1998 will we know whether the newly elected government will be willing to act quickly to combat unemployment, lower the high tax burdens on companies and address other key economic problems to give consumers some sign of hope."

Thomas M. Stein, president of BMG GSA, points to the favorable trends in the GSA market for his company. "With revenues of 861 million marks [\$489 million], BMG Entertainment International Germany/Switzerland/Austria (GSA) posted record growth of 11% in fiscal 1996-97," reports Stein. "The BMG companies in Germany, Austria and Switzerland primarily owe this strong showing to their market leadership in the [domestic] product segment, which they have further extended over the past 12 months."

In Stein's opinion, the industry's major challenge is to open up new distribution channels to tap the 50% of the German population who do not regularly buy records. This would include expanding activities, throughout Europe, with non-traditional music retailers.

To supplement its traditionally close ties with music retailers, BMG has established BMG Special Marketing Europe and has assembled a group of marketing experts who will be responsible for developing specific concepts and merchandising plans aimed at non-traditional music retailers.

Jochen Leuchner, GSA senior VP at Sony Music, agrees that 1997 has been a difficult year for his company, as well as the rest of the German industry, but he remains optimistic about year-end results.

"I am convinced that we will close the year with a net increase," he says. "In view of our product schedule, I think

Continued on page 58

Getting Priorities Straight

The Region's Major And Indie Labels Focus On Artists That Could Be The Next Big Thing At Home And Abroad

BY WOLFGANG SPAHR AND ELLIE WEINERT

The acts given priority attention during the third and fourth quarters of 1997 will determine whether Germany will shake off a year-long sales downturn. Accordingly, the record companies are going to great lengths to launch their top products in the German market—while keeping an eye on sales in Austria and Switzerland. At the same time, some of the Austrian and Swiss companies are confident they will achieve Europe-wide success with their own releases.

Here are some of the current priority releases in the GSA region:

• **BMG Entertainment International GSA**, based in Munich, is betting on the Swiss rock band **GOTTHARD**, whose last three albums consecutively hit No. 1 and achieved



Gotthard

platinum sales (50,000 units) in Switzerland. Meanwhile, the band has made a name for itself as a top 50 album seller in Germany, as well as a guaranteed chart act in Japan. The new album is titled "D Frosted." Since the prior three albums were released all over Europe and in Asia Pacific markets, BMG expects further international action on this release.

• **Eckhard Gundel**, CEO of **BMG Hamburg**, is confident about high chart positions for **ANNIKA**, a singer previously known for her involvement with the hit group **Rednex**. Gundel expects Annika's album "Me & Myself" to be a Europe-wide hit.

• **Sony's Dance Pool** label expects **SPACE FROG** to make a splash with its album "Welcome All Species," which was released in early October. The Frankfurt-based foursome is a dance act that performs live. Dance Pool manager Markus Wenzel says, "The advance

single, 'X-Ray (Follow Me),' has already set a trend, while the follow-up single, 'I Feel Ur Pain,' is even more intense. We expect that the debut album and Space Frog's frontman, the Grim Reaper, will excite all dance-crazy kids." Dance Pool is looking at a worldwide release with a special eye on the Benelux and France.

• **EastWest Records** is backing two new groups from Berlin. **MADONNA HIP HOP MASSAKER**, on its new album, "Radical Romance," showcases a provocative and glamorous pop style, while **THE BOYZ** have stepped into the absence created in the teen-group genre by the breakup of **Tak Tak**. EastWest managing director Hubert Wandjo believes both acts have strong potential beyond the GSA market.

• **AARON CARTER**, the younger brother of Backstreet Boy Nick Carter, has landed a top 10 hit with his debut single, "Crush On You," an eedel, which has released his debut album. Michael Haentjes, managing director of eedel, says that the company will be concentrating its marketing and promotion activities on Carter. "We assume this album will make it into the top 10," says Haentjes.

• In May of this year, the British band **CHUMBAWAMBA** signed to **EMI Electrola** for Europe. By July, its single "Tubthumper" was a hit in Britain and other European territories, setting up the release of the album "Tubthumper." After forming their own label in the

early '80s, the group members released their first single, "Revolution," in September 1985. Their first album was called "Pictures Of Starving Children Sell Records" and was followed up in 1987 by their second album, "Never Mind

Continued on page 60



Space Frog



ECONOMIC WATCH

Currency: Deutsche Mark
Exchange rate \$1 = 1.80 DM
GDP in U.S. dollars: (1995): \$1.89 billion
Inflation rate (1997): 2%
Unemployment rate (September 1997): 11.6%

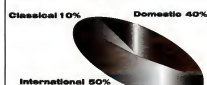
SALES WATCH

Average wholesale album price: \$13.05
Average retail album price: \$18.05
Mechanical royalty rates: 9.306%
Sales tax on sound recordings: 15%
Unit sales (first six months 1997): 123.8 million
Change over same period previous year: 5%
Per capita album sales (1996): 2.8
PIRY level: 3% of units
CD-player household penetration: 86%
Platinum album award: 500,000 units
Gold album award: 250,000 units

MEDIA WATCH (key promotional outlets)

Bravo, weekly youth magazine, (1.5 million circulation)
Popcorn, monthly magazine (430,600 circulation)
MTV, 2 million viewers daily
Viva: 2.14 million viewers daily
WDR4 (Cologne): 5.7 million listeners

REPERTOIRE BREAKDOWN



RETAIL WATCH (key retail outlets)

Karstadt (164 stores)
World Of Music (19 stores)
Saturn (29 stores)

CHART WATCH

Top-Selling Albums: January-September 1997

1. **Bocelli** (Egny/Polydor) - *Andrea Bocelli*
2. **Romanza** (Egny/Polydor) - *Andrea Bocelli*
3. **Klappes Die 2ten** (RCA) - *Tic Tac Toe*
4. **Tic Tac Toe** (RCA) - *Tic Tac Toe*
5. **Tragic Kingdom** (Trauma/Interscope) - *No Doubt*
6. **Secrets** (LaFace/Arista) - *Tommy Braxton*
7. **Evita** (Warner) - *Soundtrack*
8. **Spice** (Virgin) - *Spice Girls*
9. **Billie Waters** (Polydor) - *See Me*
10. **My Promise** (MCA/Arista) - *No Mercy*

Top-Selling Singles: January-September 1997

1. **Time To Say Goodbye** (EastWest) - *Sarah Brightman & Andrea Bocelli*
2. **Don't Speak** (Trauma/Interscope) - *No Doubt*
3. **Warum** (RCA) - *Tic Tac Toe*
4. **Die 2ten** (Polydor) - *LaFace/Arista* - *Tommy Braxton*
5. **I'll Be Missing You** (Bad Boy/Arista) - *Puff Daddy & Faith Evans featuring 112*
6. **Sonic Empire** (Low Spirit/BMG) - *Members of Mayday*
7. **Lonely** (Motor) - *Nana*
8. **I Believe I Can Fly** (Jive) - *R. Kelly*
9. **Da Liebst Mich Nicht** (Epic) - *Subrina Settar*
10. **Engel** (Motor) - *Rammstein*

TRADE CONTACTS

IFPI national group: **BPW**
Mechanical-rights society: **GEMA**
Performing-rights society: **GEMA**
Music-publishing associations: **DMV**

Source: IFPI, Media Control, Music & Media, Billboard research



Guess

who will be

NO. 1 IN GERMANY

this Christmas?

[The EMI Electrola **X-Masterpieces**]

PETER RIEGER

KONZERTAGENTUR GMBH

The serious Art of Promotion

4 Against 1 · 999 · Abstürzende Briefftauben · Accept · Alice · Alien Fire · America · And Also The Trees · Laurie Anderson · Leah Andreone · Die Ärzte · Atari Teenage Riot · Das Auge Gottes · B.F.G. · Bad Religion · BAP · Beastie Boys · Beatnigs · Beck · Harry Belafonte · Big Bam Boo · Big Country · Big Pig · Biohazard · Black · Richie Blackmore's Rainbow · Bloodhound Gang · Blümchen · Blur · Phillip Boa and the Voodoo Club · Bond · Andy Borg · David Bowie · Brings · Graham Browne · Bush · C-Block · Carter USM · Cassandra Complex · Caught in the Act · Nick Cave & the Bad Seeds · Roger Chapman · Charles & Eddie · Tom Childs · Clawfinger · Jimmy Cliff · Climax Blues Band · Joe Cocker · Albert Collins · Phil Collins · Concrete Blonde · Consolidated · Alice Cooper · Julian Cope · Cracker · Dalbello · Danzig · Willy DeVille · Deadlock · Deep Blue Something · Deine Lakaien · Descendents · DEUS · Dinosaur Jr. · Dirty Dancing · Disposable Heroes of HipHoprisy · DJ BoBo · Dog Eat Dog · Dokken · Thomas Dolby · Die Dofkumbo · Die Drei Soprane · Die Drei Tenöre · Dubrovnik · Duran Duran · Bob Dylan · Earth, Wind & Fire · Earthcake · Eat · Einstürzende Neubauten · Element of Crime · EMF · Escape with Romeo · Everclear · Faith No More · Marianne Faithful · Faithless · Die Fantastischen Vier · Fehlfarben · Fettes Brot · Fields of Nephilim · Fischer Z · Fish · Foo Fighters · Fool's Garden · Freaky Funkin' Weirdoz · Freundeskreis · Fünf im grünen Bett · Funky Diamonds · Fury in the Slaughterhouse · Peter Gabriel · Galaxie 500 · Garbage · Art Garfunkel · Genesis · Boy George · Gotthard · Grant Stevens · Herbert Grönemeyer · Guesch Patti · Gum · H-BlockX · Nina Hagen · Headcrash · Helga Picture · Helmet · Heroes del Silencio · Terry Hoax · Steve Hogarth · Hole · Iggy Pop · Immaculate Fools · Incubus · Inspiral Carpets · INXS · Joe Jackson · Colin James · Jesus Jones · Howard Jones · Marti Jones · K's Choice · Patricia Kaas · Kafajogoo · Kastrierte Philosophen · Keb 'Mo' · Nigel Kennedy · Kirsty Mac Coll · Kitaro · Kool and the Gang · Die Krupps · Kyuss · L7 · Labyrinth · Lag Wagon · Daniel Lanois · Lemonheads · Lenitragd Cowboys · Level 42 · Levitation · Little Steven · Liveaction Pussy Show · Living Colour · Jingo de Lunch · Lush · Wolf Maahn · Magnum · Manafest · Street Preachers · Marilyn Manson · Ziggy Marley · Mars Mellow · John Martyn · Richard Marx · Mary Beatz · Jane · Massacre · Meat Loaf · Ulla Meinecke · Mezzoforte · Mike & the Mechanics · Millicoln · Monster Magnet · Gary Moore · Allison Moyet · Mr. Ed jumps the Gun · Marius Müller Westernhagen · Mustard Seeds · Myrna Loy · Nationalgalerie · Ned's Atomic Dustbin · New Model Army · New Order · Wolfgang Niedeecken · NoFX · Noise Works · O.K. Coral · Offspring · Oysterband · Packrats · Paddy goes to Holyhead · Pale Saints · Paradise Lost · Parmesan · Luciano Pavarotti · Pavement · PAW · Peek-A-Boo · Picture House · PIL · Pink Cream 69 · Pink Pills · Pixies · Plan B · Podvodnaya Lodka · Porno for Pyros · Project Pitchfork · Prong · Pur · Queen · Rainmakers · Rammstein · Rausch · Ride · Rollins Band · Roundabout · Rubicon · Ruby · Run DMC · Runrig · Sandow · Sans Secours · Purple Schulz · Scorpions · Screaming Trees · Selig · Send no Flowers · Shakatak · Shawn Colvin · Michelle Shocked · Silverchair · Simple Minds · Siouxsie and the Banshees · Sisters of Mercy · Skunk Anansie · Slowdive · So · Sonic Youth · Sperm-birds · Spider Murphy Gang · Stabbing Westward · Stereo MCs · Still Life/Fingers · Such a Surge · Suede · Supertramp · Swimming in Sand · Talk Talk · Tea Party · Tears for Fears · Teenage Fanclub · Terrorgruppe · The Alarm · The Bates · The Blindboy · The Brandos · The Conells · The Corrs · The Cult · The Cure · The Dirty Three · The Escape Club · The FIXX · The Gap Band · The Georgia Satellites · The Goodies · The House of Love · The Jesus & Mary Chains · The Kelly Family · The Levellers · The Melvins · The Mission · The Nits · The Pogues · The Ramones · The Stranglers · The Sugarbushes · The The · The Wall · Therapy? · Thompson Twins · Thousand Yard Stare · Throw that Beat · Tocotronic · Peter Tosh · Die Toten Hosen · Jethro Tull · Twelve Drummers Drumming · U2 · Urban Dance Squad · Vagabond of Joy · Van Morrison · Vanilla Ice · Alan Vega · Suzanne Vega · Veruca Salt · Andreas Vollenweider · Warlock · John Watts · Weezer · Bettina Wegner · Wendybones · White Zombie · Whodini · Steve Winwood · Witness · Wizo · Der Wolf · Womack & Womack · Yell 4 You · Yeti Girls · Young Gods · Paul Young · ZZ TOP

Thank you All

Ticket CD®

the extraordinary entrance ticket



Cuba GmbH, Berlin
creativity united by artists
hardware-creativity
in the
music business!

1995

invention of the Shape CD®

1997

Shape CD®

"Best Incentive of the Year", (USA)

1997

invention of the Ticket CD®



for more
information



cuba GmbH, Berlin
Pascalstr. 11, 10587 Berlin
Tel no. ++ 49 - (0)30 399 81 659
Fax no. ++ 49 - (0)30 399 81 598

Conquering Germany

Concerts Require Preparation And Promotion While Navigating High Taxes And Ticket Prices

BY WOLFGANG SPAHR

Germany's concert promoters say that international artists should focus on long-term career development rather than short-term payoffs when planning tours in the world's third-largest music market.

"The cardinal error made by foreign partners—as well as in the music industry—a whole—is to think in the short term only," says Marek Lieberberg, who is one of the leading European impresarios.

In view of the complexity of the German market, says Lieberberg, it is very important for international acts to establish a presence in the country and to plan their tours well in advance.

Lieberberg's views come at a time when weak record sales are reflected in the concert business. Even so, he expects to break even in 1997 after a more successful 1996, a reality he accepts in the cyclical concert business.

TAX TROUBLES

Yet the concert business in Germany also has been hurt by the introduction in 1996 of a new tax structure that effectively doubles the tax burden on international acts to 32% of revenue.

The business also has grabbed unwelcomed headlines in the past year with the arrest of Marcel Avram, co-owner of Mama Concerts & Rau, on tax-evasion charges—an action by government officials that has been widely criticized by Avram's fellow promoters and German music-industry leaders.

Thomas Stein, president of BMG GSA, told an audience at Popkomm this past summer that the government's action in detaining Avram reflected a wider attitude of intransigence in addressing tax issues. "Instead of seeking compromise, an example was set," said Stein. "Instead of loosening the state fetters on creative people, one of the most creative and economically productive individuals in the industry was put in chains, in the fullest sense of the word, when he was on his hospital bed. I do not seek to defend tax evasion—if this is what happened—but this example is not a way to make German tax problems."

MORE FOR YOUR MONEY

Tours by domestic artists have taken a greater share of the concert market in Germany recently because of the excessive fees demanded by international artists, says Werner Kuhlis and Johannes Wessels, the managing directors of the Sunrise Music Company in Hamburg. The higher fees are due to the tax artists must pay in advance—although a large part of this can be absorbed if concerts are planned properly, the Sunrise promoters say. National artists are now every bit as good as foreign artists, in terms of quality. Since their ticket prices are lower, there is a tendency for national artists to be favored, they say.

"The consumer no longer buys everything," says promoter Peter Rieger of Cologne, who notes there has been a slump in audience numbers. At the "Giants Of Rock" concert in July, featuring Meat Loaf and the Scorpions, he only achieved 50% of the audience required to break even; U2's concert audiences were half what he projected, in part because of high ticket prices, he says.

Rieger has noted an increase in fees, costs and taxes, which, of course, is also reflected in ticket prices. "As a service company, we try to keep ticket prices reasonably inexpensive with the assistance of sponsors," explains Rieger.

"In the past, we used the profit earned on major acts to invest in new artists and systematically build them up," says Rieger. As the profit on such major acts is shrinking more and more, it is becoming increasingly difficult to invest in new groups, he says.

Lieberberg believes that German audiences have become obsessed with seeing pleasures. Only the latest, most spectacular and popular will do. Second-best is just not good enough.

"This atmosphere is not conducive to developing and

building up artists and careers step by step," he laments.

GERMAN GUIDANCE

Managers and agents should pay more attention to the advice given by German promoters, claim Sunrise managing directors Kuhlis and Wessels. During preparations for a world tour, which generally coincides with the release of a new album, negotiations for concerts in Germany are frequently commenced too late.

Says Kuhlis, "The market has become much quicker. Tickets should go on sale reasonably soon after the release of the new product. Radio stations only airing current releases will not go back to playing old records months later. Waiting too long before selling concert tickets means starting from scratch, as far as advertising the artist is concerned, and this always involves considerable added cost."

Hamburg concert promoter Karsten Jahnke also believes that as much as 80% of the tours in Germany are confirmed by managers and booking agencies much too late. While a tour may be planned six months in advance, they often are not confirmed until 60 days or so before the first show, says Jahnke. "Another major mistake is to judge the amount of work being done by the record company in Germany from the importance of the act in its home market," he says. "Managers fail to recognize the situation facing record companies with a flood of new releases."

SUCCESS STORIES

Jahnke has had recent success with tours by Italian artists Angelo Branduardi and Lucio Dalla, American Randy Gulderson and the latest German shooting star, Bitchen, who drew total tour audiences of 35,000. Jahnke's 1998 schedule includes bookings by Italy's Paolo Conte and American jazz musician Pat Metheny, among others.

With his open-air projects, meanwhile, Lieberberg has created cult events defying all fashions and trends. "Rock Am Ring" and "Rock Im Park" are far and away the most successful festivals in Germany. These two open-air events, which look back on a tradition of 12 years and are based on almost 30 years of experience in this field, broke records in 1997, with 120,000 visitors each.

The new, more alternative "Blindman's Ball" festival, which now takes place annually at the end of the season, immediately attracted more than 45,000 fans, according to Lieberberg. "Of course, the failure of amateurish open-air events organized without attention to detail comes as no surprise," says Lieberberg. "Festivals require extraordinary expertise and a professional organization catering to the needs of the audience and the artists. Most attempts fail because these essentials are not observed."

In 1997, concerts by Sting, Bryan Adams, the Who and Kiss were extraordinarily successful, attracting a total of 750,000 fans. Celine Dion proved her strength as an open-air drawing-card by her incredible performance at Berlin's Waldschlösschen Park.

Sunrise organized five open-air festivals under the motto "Go Bang!", featuring David Bowie and the Prodigy, which fell well short of audience projections.

The Bizarre Festival attracted roughly 100,000 fans over three days in summer. Says Rieger, "The service was spelled with a capital S, with a supermarket, camping facilities, sufficient lavatories, enough stands selling food and drink, and leisure facilities, etc. A three-day open-air concert costs about as much as a holiday in the island of Mallorca, so you have to offer something special."

What makes Rieger optimistic about the rest of the year is the already sold-out Phil Collins tour with an audience of almost 100,000 in 1998, the promoter expects another good year, with concerts by Genesis, Luciano Pavarotti, the Three Tenors, the Bizarre Festival, Super Minds and many other artists. ■

WE ARE PROUD TO PRESENT
THE FOLLOWING ARTISTS
TO ONE OF THE MOST INTERESTING MARKETS
IN THE WORLD.

CTW

SESAMSTRASSE LIVE

160 shows between
12th of November '97
and
20th of March '98.

herman van veen
nachbar

100 shows
between
24th of September '97
and 24th of May '98

(New Album: „nachbar“, Polydor)

Michel Petrucciani & Friends

02.12. Hamburg, Musikhalle
03.12. Köln, Philharmonie

Michel Petrucciani
All Star Trio 1998
Anthony Jackson (b) - Steve Gadd (dm)

04.02. München, Maximilian
05.02. Leipzig, Philharmonie
07.02. Erfurt, Kammersaal
08.02. Spangenberg, Hegelsaal
09.02. Osnabrück, Kammersaal
10.02. Weidertal a. M., Alte Oper
12.02. Weidertal, Deutscherhalle
14.02. Düsseldorf, Tonhalle
15.02. Sinseln, Friedr. Schinkelplatz
New Album: „Both Worlds“, edel contraste

TIM FISCHER

18 SHOWS
BETWEEN
30TH OF OCTOBER AND
4TH OF DECEMBER.

(NEW ALBUM: „AUS BLAUEM GLASE“, EMI)

the Dubliners

31 shows between 17th of October
and 6th of December.

(New Album: „Love-Love-O“, piratenrek records)

Blümchen

19 shows between
28th of November &
22nd of December.

New Album:	Verliebt	Edel
------------	----------	------

DRUM RHYTHM NIGHT

ADAM F
HIDDEN AGENDA
KEMISTRY & STORM
DJ DIE
SUPERDISCOUNT

4 shows in November.

Randy Crawford

01.02.'98 STUTTGART, HEGELSAAL
03.02.'98 FRANKFURT, ALTE OPER
04.02.'98 MÜNCHEN, PHILHARMONIE
06.02.'98 BERLIN, HOK
07.02.'98 DÜSSELDORF, TONHALLE
09.02.'98 HAMBURG, MUSIKHALLE

(New Album: „Every Kind Of Mood“, WEA)

PAT METHENY GROUP

15.04.'98 FRIEDRICHSHAFEN, BfL Fischbach
18.04.'98 HANNOVER, Capitol
19.04.'98 HAMBURG, Musikhalle
22.04.'98 DÜSSELDORF, Philipshalle
27.04.'98 BERLIN, Tempodrom
28.04.'98 MÜNCHEN, Circus Krone
01.05.'98 KARLSRUHE, Stadthalle
02.05.'98 STUTTGART, Liederhalle
03.05.'98 FRANKFURT, Alte Oper

(New Album: „Imaginary Day“, WEA)

KARSTEN JAHNKE KONZERTDIREKTION GMBH

HALLERSTRASSE 72, 20146 HAMBURG, GERMANY

TEL.: +49 40 41 47 88-0, FAX: +49 40 44 35 97, [HTTP://WWW.STADT.COM/KARSTEN-JAHNKE/](http://www.stadt.com/karsten-jahnke/)



CD-player household saturation: 54%
 Platinum album award: 50,000 units
 Gold album award: 25,000 units

ECONOMIC WATCH

Currency: Schilling
 Exchange rate \$1 = 12.11 S
 GDP in U.S. dollars (1995): \$200.3 billion
 Inflation rate (1996): 1.9%
 Unemployment rate (August 1997): 5.9%

SALES WATCH

Average wholesale album price: \$12.80
 Average retail album price: \$20.64
 Mechanical royalty rate: 9.306%
 Sales tax on sound recordings: 20%
 Unit sales (first six months 1997): 10.91 million
 Change over same period previous year: 6%
 Per capita album sales (1996): 2.6
 Piracy level: 2% of units

MEDIA WATCH (key promotional outlets)

Heimbahn Express, biweekly magazine (100,000 circ.)
 MTV (Austrian audience figures not available)
 O 3, Vienna (2.5 million listeners)

RETAIL WATCH (key retail outlets)

Libro (250 stores)
 Media Markt (12 stores)
 Virgin (4 stores)

TRADE CONTACTS

IFPI national group: IFPI Austria
 Mechanical-rights society: VBT
 Performing-rights society: Austro-Mechana
 Music-publishing associations: AKM



CHART WATCH

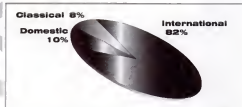
Top-Selling Albums: January–September 1997

1. My Promise (MCA/Arista)—No Mercy
2. Evita (Warner)—Soundtrack
3. Spice (Virgin)—Spice Girls
4. Backstreet Boys (Jive)—Backstreet Boys
5. Romanza (Sugar/Polydor)—Andrea Bocelli
6. Klippe Die Sta (RCA)—Tic Tac Toe
7. Stand (Ariola)—Rainhard Fendrich
8. Dova C'a Musica (DDD/UMG)—Enzo Ranzanotti
9. Bocelli (Sugar/Polydor)—Andrea Bocelli
10. Secrets (LaFace/Arista)—Toni Braxton

Top-Selling Singles: January–September 1997

1. Time to Say Goodbye (EastWest)—Sarah Brightman & Andrea Bocelli
2. When I Dis (MCA/Arista)—No Mercy
3. Un-Break My Heart (LaFace/Arista)—Toni Braxton
4. Don't Speak (Truma/Intarscope)—No Doubt
5. Stand (Ariola)—Rainhard Fendrich
6. Warum? (RCA)—Tic Tac Toe
7. I Believe I Can Fly (Jive)—R. Kelly
8. Verpis Dich (RCA)—Tic Tac Toe
9. I'm Be Misang You (Bad Boy/Arista)—Puff Daddy & Faith Evans featuring 112
10. Don't Cry For Me Argentina (Warner)—Madonna

REPERTOIRE BREAKDOWN



Source: IFPI, Music & Media, Austria Top 30, Billboard research

They All Trust Us
SPV
 Your Partner For Europe

PAUL RODGERS
 VENOM
 SAXON
 GRIP INC.

JUDAS PRIEST
 LYNIRD SKYNYRD
 JEFFERSON STARSHIP
 ALEXANDER O' NEAL
 33 SPECIAL

URIAH HEPP
 MOTORHEAD
 NAZARETH
 STARSHIP
 JIMMY SOMERVILLE
 GILBY CLARKE

SPV GmbH, Brunnenstr. 14, 30559 Hannover, Germany. Fax 0511 8700 0. Fax 0511 8700 101

OSMAR '97

A SPECIAL AWARD FROM
MAREK LIEBERBERG & OSSY HOPPE
FOR ALL THE ARTISTS WHO TOURED WITH US
THIS YEAR IN GERMANY AND AUSTRIA.



AEROSMITH
BRYAN ADAMS
APOLLO 440
DIE ÄRZTE
ATARI TEENAGE RIOT
BECK
BUNBURY
SARAH BRIGHTMAN
TRACY BONHAM
BUSH
CAROLINE'S SPINE
PAUL CARRACK
NENEH CHERRY
CLAWFINGER
PAULA COLE
JOAQUIN CORTES
CELINE DION
CRASH TEST DUMMIES
JEUS
DODGY
FAITH NO MORE
DIE FANTASTISCHEN VIER
FUGEES
HUMAN NATURE
JON BON JOVI
KISS
KULA SHAKER
JONNY LANG
LIVE
MARILYN MANSON
AMANDA MARSHALL
MEGADETH

METALLICA
MORPHINE
NADA SURF
OASIS
THE OFFSPRING
OUR LADY PEACE
OTTO
MARK OWEN
PLACEBO
CHRIS REA
READYMADE
REKORD
REPUBLICA
REEF
ROACHFORD
SABRINA SETLUR
SHARON STONED
SILVERCHAIR
SORAYA
BRUCE SPRINGSTEEN
DIE STERNE
SUPERGRASS
STING
SUPERTRAMP
TEXAS
3 COLOURS RED
TOOL
THE TRAGICALLY HIP
THE WHO
THIRD EYE BLIND
ZUCCHERO
ZZ TOP

THANKS!

FROM ALL AT
MAREK LIEBERBERG
KONZERTAGENTUR

IN ALPHABETICAL ORDER

ECONOMIC WATCH

Currency: Swiss Franc
 Exchange rate \$1 = 1.40 Sfr
 GDP in U.S. dollars (1995): \$311.4 billion
 Inflation rate (1996): 0.8%
 Unemployment rate (August 1997): 5%

SALES WATCH

Average wholesale album price: \$13.86
 Average retail album price: \$23.57
 Mechanical royalty rate: 9.306%
 Sales tax on sound recordings: 6.5%
 Unit sales (first six months 1997): 9.31 million
 Change over same period previous year: 2%
 Per capita album sales (1996): 3.5
 Piracy level: 4% of units
 CD-player household penetration: 108%
 Platinum album award: 50,000 units
 Gold album award: 25,000 units

MEDIA WATCH (key promotional outlets)

Der Blick, daily newspaper (circ. 335,341)
 MTV (strongest in French region and major cities)
 DRS 3 (4.5 million listeners daily)

RETAIL WATCH (key retail outlets)

Hug (13 stores)
 City Disc (24 stores)

REPERTOIRE BREAKDOWN



CHART WATCH

Top-Selling Albums: January-September 1997

1. **Bocelli (Sugar/Polydor)**—Andrea Bocelli
2. **Romanza (Sugar/Polydor)**—Andrea Bocelli
3. **Secrets (LaFace/Arista)**—Tootie Braxton
4. **My Promise (MCA/Arista)**—No Mercy
5. **Spice (Virgin)**—Spice Girls
6. **Evita (Warner)**—Soundtrack
7. **Still Waters (Polydor)**—See Gees
8. **The Tac Toe (RCA)**—The Tac Toe
9. **Klappes Die Zte (RCA)**—The Tac Toe
10. **The Best Of Zucchero/Greatest Hits (Polydor)**—Zucchero Fornaciari

Top-Selling Singles: January-September 1997

1. **Time In My Goodbye (EastWest)**—Sarah Brightman & Andrea Bocelli
2. **Don't Speak (Trauma/Interscope)**—No Doubt
3. **Un-Break My Heart (LaFace/Arista)**—Tootie Braxton
4. **I Believe I Can Fly (Jive)**—R. Kelly
5. **Don't Let Go (Love) (EastWest)**—En Vogue
6. **Warum? (RCA)**—The Tac Toe
7. **Verpiss Dich (RCA)**—The Tac Toe
8. **Vivo Per Lei. (Sugar/Polydor)**—Andrea Bocelli & Judy Watso
9. **MissSop (Mercury)**—Hanson
10. **It's Be Missing You (Bad Boy/Arista)**—Puff Daddy & Faith Evans Featuring 112

TRADE CONTACTS

IFPI national group: IFPI Switzerland
 Mechanical-rights society: SUISA
 Performing-rights society: SUISA
 Music-publishing association: SVMHV

Source: IFPI, Music & Media, Media Control, Billboard research

Excellence in music distribution has a name ...



musikvertrieb ag

Badenerstrasse 555/557 • 8048 Zurich • Switzerland • Tel. 01 491 97 54 • Fax 01 493 26 67

**THANK YOU!
MERCI!
GRAZIE!
GRACIAS!
DANKESCHÖN!**

*To all our Artists, Managers,
Agents & Crews for your ongoing
support and a great number
of outstanding shows in
1997 with us..*

.. and we will be strong in 1998 !!

*Andrea Bocelli,
Toni Braxton,
Jose Carreras,
Johnny Cash,
Tony Christie,
Chinese National Circus*

*Joe Cocker,
Joaquin Cortes,
Chris de Burgh,
Rainhard Fendrich,
Kenny G.,*

*Larry Hart's Sisterella,
Michael Jackson,
Jean-Michel Jarre,*

*Jethro Tull,
Udo Jurgens,
Lynyrd Skynyrd,
Gary Moore,*

*Jule Neigel,
Simple Minds,
Scorpions,
Bruce Springsteen,*

*3T,
Thunder,
Tic Tac, Toe,
Whitesnake,
Roger Whittaker,*

*World
Wrestling
Federation*



*Mama Concerts & Rau
Konzertagentur GmbH
Munchner Str. 16
85774 Unterföhring
Tel. 49 - 89 - 9929220
Fax. 49 - 89 - 99292222
E-Mail: mcr@tinet.de*

*We wish you a peaceful and merry X-mas
and a healthy, successful and happy New Year !*

The Team of Mama Concerts & Rau

AQUA
 RAINBOX
 COOKY
 LUTRICIA Mc NEAL
 DE BOS
 R.O.O.S.
 CLAWFINGER
 JANTJE SMIT

...
 DON'T
 STOP
 MOVING
 !!!

MCA
 MUSIC PUBLISHING
 A UNIVERSAL MUSIC COMPANY

MCA MUSIC GMBH
 HANS-HENNY-JAHNN-WEG 49-51
 22085 HAMBURG
 TEL: ++49-40-227 34 41
 FAX: ++49-40-227 33 24

HOMEGROWN HEROES
 Continued from page 47

that we will substantially outgrow the market this year. Our multifaceted activities are focusing on attempts to establish as many new national and international artists in the GSA countries as possible.

The split of Sony Music Germany into Columbia and Epic Records helped the company position itself early for the tough economic climate, says Leuschner.

"Our strategy of marketing and promoting key national and international releases as aggressively as possible, and simultaneously scouring the company for untapped efficiency reserves is already bearing fruit," says Leuschner.

While consumer restraint is understandable in a time of economic uncertainty, Leuschner also believes that Germany's music retailers could do a better job of meeting the needs of music consumers.

Helmut Fest, president of EMI GSA, is cautious but not pessimistic about this year's business performance. "As we systematically prepared our company for a leveling-off of double-digit growth rates back in the 'fater years,' we are working on the premise that our company will post record results again in 1997, just as it has done in the past 11 years," says Fest. "This necessitates strict budget compliance and overheads, which have been held steady for years."

In the artistic area, EMI has long since slimmed down its release schedule without, however, preventing A&R staff inside the company from signing up new artists. Fest is adamant that there will be no standstill in this area.

He sees three core areas that will receive attention from EMI over the next few years: further expansion of A&R activities, additional international success and improved ties to non-traditional retail outlets for music.

"One of the findings of the non-buyer study was that it is becoming increasingly difficult to encourage those buyers, in particular, who do not visit traditional retail outlets, for a whole host of different reasons, to buy CDs," he says. "Our very successful partnership with drugstore chain Schlecker and Breeze TV in over 6,500 outlets throughout Germany is a good example of how this group can be reached."

In this context, Fest stresses that no business will be taken away from traditional retailers. Selling via the Schlecker chain primarily reaches customers who don't shop at record stores.

Kurt Thielen, managing director of the independent label Rough Trade, does not expect the German record market to expand in the foreseeable future, in spite of his own company's growth.

Following its acquisition by Zomba Records as its principal shareholder and the resulting takeover of the Jive label, Rough Trade has defied general trends by boosting its revenues considerably. With the establishment of the Jive office in Cologne under the management of Konrad von Lohnmeyer and additions to the radio promotion team, Rough Trade is an example of a German record company that has been able to extend its resources substantially in a tough market.

DOMESTIC BLISS

Amid all the negative trends in the German market, there is great joy in the growing proportion of domestic or national product on the charts.

GIG
 GLOBAL MUSIC GROUP

Let us get closer. We are open minded!

If you are looking for independent, active, conscientious representation for the world outside of your own territories, in Europe, in the United States or just the German, British or U.S. Markets, we have a home for you! Contact us

GLOBAL REPRESENTATION
 GIG
 GIG
 GIG



"This is a marvelous development for us," says Hantjes of edel. "Germany still forms the core of our business. I have no doubts that rising domestic repertoire will automatically translate into higher revenues. If we had only national signings, edel would be among the top three in the record market."

Warner is also benefiting from the strong appeal of national product. Acts such as Mr. President, Sarah Brightman, Princess, X-Perience, C-Block, Bed & Breakfast, Scorpions and many others are not only generating dependable sales in Germany but are enjoying success in the U.S. and Southeast Asia. Warner's Gebrhardt wants to further bolster this trend within his company.

Over the past 12 months, the share of national productions in the revenues of BMG Ariola units in Munich, Hamburg, Berlin, Vienna and Zurich has risen to more than 60% of the company reports. As a result, BMG is easily outperforming the market as a whole and is making a decisive contribution to domestic product's overall share of 40% in the German market.

With sales of roughly 150 million records around the world in the past 10 years, as well as permanent international chart presence, the BMG Ariola companies are proving that, far from being history (Boney M, Modern Talking and Milli Vanilli), their foreign success is stronger than ever, as German-produced acts such as La Bouche, Real McCoy, No Mercy and Scatman John find international acclaim.

Cainblat at Universal is also pleased that his company is earning considerable foreign revenues with its German signings. Papa Winnie has sold 220,000 albums in Asia and Latin America, while the Swedish artist Pandora, who has signed with Universal Germany, sold more than 800,000 copies of her two albums in Japan. However, success in the domestic market must remain the first priority, he adds.

Leuschner says that developing national acts is a key aspect of Sony's activities. "After a difficult phase in the recent past, our artist roster is now beginning to move in the right direction," he says. "The label's favorable development is being strategically supplemented by carefully selected deals with artists who complement and harmonize with our existing roster."

Foreign exploitation of EMI Electrola product is playing a special role in the company's growth. Last year, the international successes of artists such as Captain Jack and Worlds Apart (who sold more than 1 million CDs in France alone) made a considerable contribution to EMI Electrola's earnings. This year, EMI's Fest expects the foreign revenues earned by these and other new signings to the German company to almost double.

What the German PolyGram president Gramatke finds particularly gratifying about the success of domestic products is that acceptance of music from Germany has risen considerably, not only in Germany itself but in other countries as well.

"Royalty income from foreign successes also boosts the bottom line," he says. Gramatke expects the share of national product in the market to stabilize at 45% in the long term.

He adds that PolyGram is committed to further extending this segment of the market by fostering national acts at its own repertoire companies. PolyGram has international success with product from Germany: Andrea Bocelli (Polydor), Rammstein (Motor) and Nana (Motor). ■

PRIORITY ACTS
Continued from page 48

The Ballots!" Later albums also appeared on the group's own Agit-Prop label, which belonged to the One Little Indian label from 1993 until December 1996.

* Ervin Bach, the managing director of EMI Switzerland, has three internationally oriented acts on his roster. One of these is dance act **DJ BOBO**, who is licensed to EMI by EAMS and earns gold and platinum records all over Europe. However, Bach also is placing store by two other acts: **MARTIN SCHENKEL**, an actor and singer, and **NATACHIA**, a rock singer, who Bach thinks has a large career ahead now that her album "Venezia" has made it into the top 30.

* Epic Records chief Jörg Hacker has put his label's resources behind the September release of the new eponymously titled album from the industrial rock band **KMFDM**. The band was founded by Sasha Konietzko and Udo Sturm—a German painter and a multimedia performer—in Paris in 1984. **KMFDM** is an acronym for "Kein Milsed Puer Die Mehrheit," which means "no pity for the majority." Hacker says, "The time is just right for this kind of product: hard, electronic, the sure-fire successor to modern industrial-rock music." The band was booked to open for Rammstein on its upcoming tour, with showcases in major European cities.

Intercord is betting on the continued success of **FOOLS GARDEN**, whose current album, "The Principal Thing," was set up by the top 25 hit "Why Did She Go?," Intercord managing director Herbert R. Kollisch says. "We have already had promising response from the media, and the feedback from our Southeast Asian EMI partners puts us in an optimistic mood." Intercord believes that this album will sell well due to the platinum success of the debut album and because "Lemon Tree" turned out to be a worldwide hit.

Aside from a Europe-wide release, Intercord has its sights set on the Asia Pacific region, where the band has attained stardom with sell-out concerts.

* Koch International has a special jazz-meets-classic string on the market this winter. It presents German tenor **GREGOR PRÄCHT** (executive producer and exclusive artist signed to Koch Classics) along with his mentor **AL JARREAU**. Präch and Jarreau perform the Charlie Chaplin song "Smile" accompanied by the Warfield Avenue Symphony Orchestra, arranged by GRP recording artist David Bennett Robert Koch, A&R manager rock/pop says, "This cooperation with such high-quality, internationally renowned artists as Al Jarreau and Gregor Präch is an honor for us. We believe in this powerful team as well as in the high-quality artistic production." The company plans to release this single worldwide—in cooperation with various distribution partners—in order to cover all global territories. An album and tour are expected next year.



KMFDM

together with producers Achim and Klaus Volker, have assembled 14 hip-hop stars and classic vocalists for the Rhapsody Overture," featuring the likes of **MOBB DEEP**, **LL COOL J**, **RUN-DM.C.**, **JAY Z**, **REDMAN**, **ONYX** and **NICKY D**. The first single from the album, "Prince Jugg," features **WARREN G** and the Norwegian soprano **SISSSEL KYRKEJEBØ**. "The concept owes its emotional impact to the symbiosis of rap and operatic arias," says Loh. "This is largely due to the fact that the productions are not the result of synthetic studio sessions but arose from the artists personally exploring the classical music in a very individual manner."

* With its album "Herzeleid" racking up sales of more than 400,000 units, the Berlin group **RAMMSTEIN** has now had an American breakthrough. Motor/PolyGram shipped more than 400,000 copies of the latest album, "Schnschu." The band played its first two concerts in New York in September and was well-received, reports Motor CEO Tim Kenner. Rammstein arouses attention with aggressive lyrics and spectacular stage shows, and the band has been signed by London Records in the U.S.

* This winter's key national release at Play It Again Sam in Hamburg is the first solo album from Hamburg's artist **GARY D**. He is currently one of the leading house-trance DJs on the rave circuit in Europe, and his compilation album "D-Trance" has been the most successful product advertised on TV in this genre. The DJ demonstrates his expertise not only in arranging the compilation but also writing his own material, says PIAS head Peter Dargatz. Working in his own studio, Gary composed and produced his debut album, "Bang," released this autumn by PIAS through Rough Trade Germany.

* Karin Heinrich, head of A&R/marketing for national pop at Polydor Germany, says that American TV star **DAVID HASSLHOF**, who is signed to the German company, is releasing "Hooked On A Feeling," featuring songs produced by John Ballard (Ace Of Base), Axel Breitung (DJ Bobo), Enrico Zabler (Masterboy), Wade Hubbard and Gary St. Clair (Boy II Men), says Heinrich. "The album is a superb blend of appealing up-tempo pop songs and strong ballads." Hasselhoff had his greatest music success to date with his European hit "Looking For Freedom" in 1989, the year in which the Berlin Wall fell. His new album will be released in many markets outside the GSA region, notably Asia. For Christmas, Heinrich is releasing a new album by the duo from Dutch violinist **ANDRÉE RIEU**. The disc will benefit from a tour, television appearances and a TV ad campaign.

* Universal Records Germany's top national project for the next few months is **A.S.S.-WILLY**, reports Universal GSA president Heinz Canbol. Produced by Booya Music, the debut single, "Light In Me," made it straight onto the **VIVA** and **MTV** playlists, charted two weeks after release and, with sales of over 110,000 units, entered the top 20 of the German singles chart. The band's new album is being released in Scandinavia, the Benelux territories and France.

* Universal Switzerland is expecting "Kryptos," the new album by baritone **ANDREAS VOLLENWEIDER**, to have a worldwide impact. Together with the Zurich Symphony Orchestra and many superb musicians, Vollenweider has produced "a masterpiece," says Universal's Rolf Sommer. Vollenweider has sold more than 9 million albums to date worldwide.

* Virgin Schallplatten has high hopes for the young German band **VIVID** and its debut album, "Go!" Virgin managing director Udo Lange explains, "It is very clear-cut—very rarely before has a German band come up with such a high international standing for a debut album. The set up is strong within itself: starting and ending with the music— from a fascinating mixture of great melodies, a compelling voice and charismatic frontman [Thomas Harreick], down to the refined sound, artwork, support of the media and management. Vivid is already way on top and ready to conquer the world." Virgin has release commitments from almost all the European Virgin companies, as well as from Japan.

* Alexander Maurus of WEA Records notes that **MIR. PRESIDENT** has enjoyed enormous success in the U.K. and U.S. with its hit single "Coco Jambo." At the same time, the group's debut album, "We See The Same Sun," has racked up sales of more than 1 million units outside Germany's follow-up "Nightschub," was released at the end of August in Germany and has already spun off the hit single "JoJo Action." Says Maurus, "We have created a basis for consolidating and extending the act's international and national success." American funk pioneer **BOOSTS COLLINS** also is signed to WEA Germany, which has released his new album, "Fresh Outta P University." **CULTURED PEARLS** achieved chart and sales success in Germany with the debut single "Ice Toc" and the ensuing debut album. The album "Space Age Honeymoon" is a soul/pop-tinged musical production. ■

MUSIC RECORDING PUBLISHING DISTRIBUTION

the major alternative

KOCH INTERNATIONAL

the global independent

MULTIMEDIA PUBLISHING DISTRIBUTION

MANUFACTURING & QUALITY CONTROL SYSTEMS

LEADING INDEPENDENT RECORD COMPANY & TOP MULTIMEDIA & MUSIC PUBLISHER & DISTRIBUTOR

IN **GSA**

PHONE +45 89 85795 0
FAX +45 89 85795 100

PHONE +46 181 832 1000
FAX +46 181 832 1015

IN **UK**

TOP INDEPENDENT RECORD COMPANY, MUSIC PUBLISHER & DISTRIBUTOR IN THE NETHERLANDS

PHONE +31 35 68 39494 FAX +31 35 68 65660

LEADING INDEPENDENT RECORD COMPANY, MUSIC PUBLISHER & DISTRIBUTOR IN POLAND

PHONE +48 22 3539 80 FAX +48 22 3539 53

INDEPENDENT DISTRIBUTOR OF THE YEAR™ IN CANADA

PHONE 1 416 292 0111 FAX 1 416 292 8032

LARGEST INDEPENDENT DISTRIBUTOR IN THE USA

PHONE 1 516 484 1000 FAX 1 516 484 4746

D.J. BoBo brings the World In Motion.



'DOUBLE PLATINUM'
SWITZERLAND

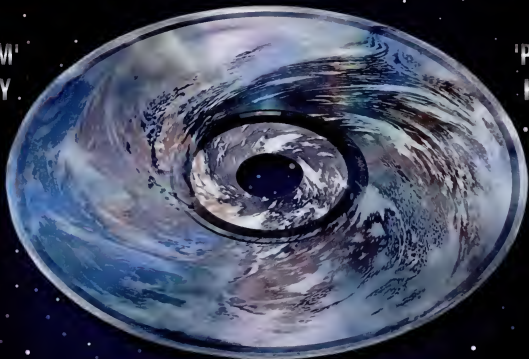


'PLATINUM'
GERMANY

'PLATINUM'
HUNGARY

'GOLD'
AUSTRIA

'GOLD'
POLAND



'GOLD'
FINLAND

'GOLD'
CZECH REP.

World Music Award '95,'96,'97 for the World's Best Selling Swiss Recording-Artist.

World In Motion-Tour in GAS: 35 concerts with an audience of more than 300.000!



YES-Music,
CH-6371 Stans,
<http://www.djbobo.ch>



EMI Records (Switzerland) AG,
Buckhuserstr. 24, CH-8048 Zürich,
Tel. 01/4 05 17 17, Fax 01/4 91 04 56



EAMS, Grafinger Str. 192,
D-94469 Deggendorf, Tel. 0991/2 90 26-0,
Fax 0991/2 48 66, <http://www.eams.de>

DE 000004

MIDEM 98

THE PREMIER INTERNATIONAL MUSIC MARKET - PALAIS DES FESTIVALS - CANNES - FRANCE

18/22 JANUARY 1998

The Heartbeat of the Music Industry

High-energy integral music business
Chart-busting international showcases
Top-level professional conferences

Midem

The music market, where professionals really
do get down to business and sign deals

In a Few Figures Midem is:

9,551 participants
3,885 companies
1,901 exhibiting companies
83 countries
172 bands & DJ's
1,039 artists

THE INVALUABLE AND IRREPLACEABLE TOOL FOR YOUR INTERNATIONAL BUSINESS

For further information on MIDEM, please fax this coupon to your local Reed Midem Organisation representative:

Title.....Name.....
Position.....
Company.....
Address.....
Tel.....Fax.....
E-Mail.....



<http://www.midem.com>

• Headquarters/Paris - Tel. 33 (0)1 41 90 44 60 - Fax. 33 (0)1 41 90 44 50 - UK - Tel. 0171 528 0096 - Fax. 0171 895 0949

• USA - Tel. 1 (212) 688 4220 - Fax. 1 (212) 689 4348 - MIDEM@AOL.COM • Japan - Tel. 81 (3) 2542 3114 - Fax. 81 (3) 2542 3115

• Germany/Austria/ Eastern Europe - Tel. 49 (0) 7631 17660 - Fax. 49 (0) 7631 176823 - 106760.2217@compuserve.com • Hong Kong - Tel. (852) 2965 1618 / 2824 1069 - Fax. (852) 2507 5186

• Australia - Tel. 61 (2) 9557 7766 - Fax. 61 (2) 9557 7768



Songwriters & Publishers

ARTISTS & MUSIC

SESAC Presents Second N.Y. Music Awards

More than 300 people attended SESAC's second music awards Nov. 18 at the Supper Club in New York. Among the highlights was the presentation of a 1997 Song of the Year Award to Bob Carlisle for his hit "Butterfly Kisses" and a Pride of SESAC Award to gospel star Shirley Caesar.



Shirley Caesar acknowledges her Pride of SESAC Award.



SESAC senior executives with award recipients. In the front row are Bob Carlisle, far right, and Shirley Caesar, second from left.



Shown, from left, are Pat Rogers, SESAC senior VP of writer/publisher relations; Ira Smith, co-chairman of SESAC; Bob Carlisle; Linda Lawrence, SESAC VP of writer/publisher relations; jazz singer Cassandra Wilson; and Bill Velez, SESAC president/COO.



Shown, from left, are Trevor Gale, SESAC's director of urban and R&B music, writer/publisher relations; Brian Jackson of Forey Music/EMI Music; Linda Lawrence, SESAC VP of writer/publisher relations; and Evan Lamberg of Foray Music/EMI Music. Jackson and Lamberg accepted National Performance Activity Awards on behalf of Michelle Williams, writer of "Don't Wanna Be a Player" and "Love Scene," the top 10 singles both by artist Joe.



Shown, from left, are Ed Murphy, president/CEO of the National Music Publishers' Assn.; Ira Smith, co-chairman of SESAC; and Dr. Wayne Bickerton, chairman of SESAC International.

BMG Music Moves Further Into Asia; V2 Cozies Up To In Bed

ASIA EXPANSION: BMG Music Publishing, amplifying its expansion program in Asia, has expanded its Asian office under the direction of its first GM, Lobo Lo, a well-known name in the area as a producer, recording artist, and composer. He will work with other regional BMG Music Publishing companies to expose Chinese composers across the national boundaries in the pan-China region. In another development further sig-

naling intense interest in the region, Andy Wong has been named production/music library manager in Hong Kong. He'll work closely with production music li-

brary managers in Singapore, Malaysia, and Taiwan. He previously spent two years as creative/A&R manager at EMI Music Publishing in Hong Kong, where he was involved in the operation and development of the company on a regional level. BMG Music Publishing recently said it would open an office in China to invest in local catalogs and writers, with plans also calling for the purchase of

master recordings (Billboard Bulletin, Nov. 18). The publisher's Asian activities are under the direction of Hong Kong-based David Loiterton, VP of Asian operations.

IN BED WITH V2: Expansion of the recently formed music publishing unit of Richard Branson's V2 Music Group has come via a "majority interest" stake in an independent company formed by its own A&R chief, Kate Hyman. In fact, two of her writer deals at In Bed Music—Grandaddy and Marc Anthony Thompson, also known as Chocolate Genius—have been assigned to V2 Records on a world (not including the U.S.) and an all-territory basis, respectively. Grandaddy records for Will Records in the U.S. Others signed to In Bed are Capitol acts Skeleton Key and Chris Harford.

New York-based Hyman, who was the V2 label's first U.S. employee when hired earlier this year, has held

(Continued on next page)

Words & Music



by Ivo Lichtman

In Loving Memory of LOU LEVY

Legendaary Music Publisher
December 3, 1910 – October 31, 1995

A Tribute to his Life and Legacy

- | | |
|--------------------------|----------------------------------|
| Susan Aberbach | Bud Katzel |
| Richard Adler | Anita M. Kramer |
| ASCAP | Steve Lawrence & Eydie Gorme |
| Kenneth & Susan Auerbach | Leeds Levy & James Foster - Levy |
| Lee August | Bob & Naomi Lippert |
| Charles Amzavour | Ilene S. Marcus |
| Jack Bart | Stanley Mills |
| Barbara Biszick | Music Sales Corporation |
| BMI | New York Sheet Music Society - |
| Edward M. Cramer | Sam Teicher, Pres. |
| Casey & Cathy Del Casino | Harold Orinchen |
| Deborah Dill | Paula Perry |
| Richard Falken | Moe & Sophie Preskell |
| Tom Fouroungian | Howard S. Richmond |
| Milt Gabler | Phillippe Seiller |
| Al & Grace Gallico | Ed Shanaphy |
| Kirby Kallen Granoff | Tina Stasnie |
| Mickey Hayes | Michael Sukin & Kimberly Bonnell |
| Sidney Herman | Fran Warren |
| Zachary I. Horowitz | Bobby Weinstein |
| Jenny Hudson | Beverly Wright |
| Phoebe Jacobs | Jay & Lisa Zimmerman |



Shown, from left, are Linda Lawrence, SESAC VP of writer/publisher relations; Nadine Baker of PolyGram Music Publishing; Holly Greene of PolyGram Music Publishing; and Sander Selover, winner of the National Performance Activity Award for "Where's The Love," the hit single by Hanson.



Bob Carlisle, third from left, received the Song of the Year Award for "Butterfly Kisses." Also shown, from left, are Dale Matthews of Diadem Music; Pat Rogers, SESAC senior VP of writer/publisher relations; and Rebecca Brown, SESAC senior director of writer/publisher relations.

NO. 1 SONG CREDITS
THE MUSIC BUSINESS PUBLISHERS

CANDLE IN THE WIND 1997/TOGETHER AGAIN THE WAY YOU LOOK TODAY - Elton John, Bernie Taupin • Songs Of PolyGram International, Inc. © 1997, Warner-Torres Music Corp. www.ascap.com

LOVE GETS ME EVERY TIME - Hot Chocolate • Songs Of PolyGram Int'l, Inc. www.ascap.com

HOT RAB SINGLES
MY BODY - Darrell Albany, Leonie Browder, Archwilde Robinson • Tom Ranin/ASCAP
 © 2000 WB/ASCAP

HOT RAB SINGLES
FEEL SO GOOD - R. Kelly, S. LaBe, G. Brown, R. Williams, C. Smith
 © Thomas R. Westfield, L. Dwyer • Second Step/Dove/BSI, Warner-Torres Music Corp. www.ascap.com

HOT LATIN TRACKS
Y HUBO ALGUIEN • Omar Azañero • New Edition EMO/ASCAP

WORDS & MUSIC

(Continued from preceding page)

key A&P posts at the Imago, Chrysalis, MCA, and other labels. The VP publishing division is headed by David Steel, who will handle day-to-day administration of its Bo's catalog.

VALENTINO NEWCOMERS: Valentino Production Music Library has released 12 individual Production Music Libraries, each keyed to subject matter and style. Not associated with the 50-CD Valentino Production Music Library, the Evergreen Collection, as it's known, is 12 libraries of 10 CDs each, including such themes as dramatic, comedy, cartoon, historic, dance, foreign, American, documentary, electronic, instrumental, industrial, and mystery. Also, the company says that starting in 1998, those of its libraries will be downloadable via bit-stream technology at the company's World Wide Web site (<http://www.vmusic.com>). The company says that this will mark the first music and sound-effects library produced for the professional broadcast market to be downloadable directly via a digital library system

over the Web.

AIMP/MIDEM FORUM: The Assn. of Independent Music Publishers (AIMP) will host a forum at MIDEM '97 on an update on mechanical rates. The event, at the Palais des Festivals in Cannes, will be moderated by Thomas R. Levy, executive director of AIMP in New York and an industry lawyer for the past 37 years. Panelists include Ed Murphy, president/CEO of National Music Publishers' Assn.; David Baaskin, president of the Canadian Musical Reproduction Rights Agency; and David Lotterson, regional VP in Asia for BMG Music Publishing.

PRINT ON PRINT: The following are the best-selling folders from Hal Leonard Corp.:

1. Beck's, "Odeleg"
2. Kenny Warner Shepherd, "Loftletter Heights."
3. No Doubt, "Tragic Kingdom."
4. "Sublime."
5. Alice In Chains, "Acoustic."

Update

CALENDAR

A weekly listing of trade shows, conventions, concert shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

2. ASCAP's "Real Stories" ... What Happens In The Music Business Series Presented by The Creative Arts, ASCAP Building, New York, 212-841-8113.

3. The 33rd Annual New York Musical Academy Of Recording Arts And Sciences Awards, New York, 212-245-5480.

3. The 1997 Lifetime Achievement Awards, sponsored by the National Academy of Songwriters, Regent Beverly Wilshire, Beverly Hills, Calif. 213-782-9838.

4-5. Entertainment, Sports, And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grand Garden, Los Angeles, 713-743-2069.

4-7. A&P Artist Development Conference, Hotel Jerome, Aspen, Colo. 970-544-8292.

8. Billboard Music Awards, MGM Grand Garden, Las Vegas, 712-536-5132.

8. "Chance Of The Decade" Raffle And Party, to benefit AmFAR, Decade nightclub, New York, 212-682-7440, extension 113.

8. 3. Annual Broadcast Update Media Awards, Sheraton New York Hotel & Towers, New York, 800-279-1700.

8. 1. Entertainment Law: The Year In Review 1997, sponsored by Sta Socher Esq. and the Nashville Bar Assn., Nashville ASCAP Headquarters, 615-242-9272.

11. New York World Film & Television Sales Guild Luncheon, honoring Judy McGrath, the New York Times and Towers, New York, 212-838-6033.

11. 1. Market To Market: Selling Records In The CyberAge, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, 212-245-5440.

11-12. Entertainment, Sports, And Publishing Law Seminar, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas, 713-743-2069.

14. 1. Back On The Record Game Show, Inc. credits, sponsored by WBAI New York, 718-

693-1280.

JANUARY

Jan. 8-11. International Censuram Electroacoustic Text Conference, sponsored by the Center for Electroacoustic Music, Los Angeles Convention Center, Sands Expo/Convention, Las Vegas Hilton, Alexis Park Hotel, Las Vegas, 703-307-7474, <http://www.comcity.org>.

Jan. 15. "Making It Real: Live Music On

Television," presented by the Museum of Television and Radio and the New York Chapter of the National Academy of Recording Arts and Sciences, 212-521-6600.

Jan. 15-17. "No Music Showcases And Conferences: Rocking Better Music Awards, Copple Plaza Hotel, Orpheum Theater, Bethesda, 301-338-3144.

Jan. 22. MIDEM '98 Palais des Festivals, Cannes, 212-689-4223.

LIFELINES

BIRTHS

Boy, Reid Harper, to Sandi and Richard Bushnell, Oct. 20 in Ridgewood, N.Y. Mother is an entertainment publicist at DKRP.

Boy, Jesse David, to Laurie and David Burke, Oct. 30 in Burbank, Calif. Mother is VP of advertising and merchandising and father is director of marketing services at Warner Bros. Records.

Girl, Isabelle Rachel, to Lori and Gary Geller, Nov. 6 in New York. Mother is VP of entertainment at Domestic Partners, Inc. Father is senior VP of sales at Music U.S.A.

Boy, Declan Wallace, to Cyndi Lauper and David Thornton, Nov. 19 in New York. Mother is a singer.

MARRIAGES

Liz McNeill to Fred Brown, Sept. 6 in San Francisco. Bride is director of music business and legal affairs at Walt Disney Pictures and Television. Groom is VP of legal and business affairs at Warner Bros. Records.

Jill Green to Matthew Kaplan, Nov. 22 in New Brunswick, N.J. Bride manager of music video production at Atlantic Records. Groom is an entertainment attorney affiliated with Rubin, Bailin, Ortoli, Mayer, Baker & Fry.

DEATHS

Rainer Ptacek, 46, of brain cancer, Nov. 12 in Tucson, Ariz. A blues singer/songwriter/guitarist, Ptacek dominated the industry with his work on the National Steel and Dobro guitars. He recorded five important albums, played on Robert Plant's "Fate Of Nations," and was the subject of an Atlantic Records tribute album, "The Inner Flamingo." Ptacek is survived by his wife, Patty; his mother, Inez; brother Robert; sons Gabe and Rudy; daughter Lily; and granddaughter Serena Rain.

Mikel Herrington, 57, of leukemia, Nov. 16 in Fremont, Calif. A veteran radio personality, Herrington worked under the name "Captain Mikey" at top stations in radio stations in Texas, Arizona, and California. He changed his moniker to "Motorcycle Mike" and "The Rooster Hunter" while at KLAZ-FM Los Angeles. The movie "FM" and TV sitcom "WKRP" were loosely based on his tenure as PD at KMET-FM Los Angeles in the early '70s. He later worked at country KNEW-FM Oakland, Calif.; KOMF-FM San Francisco, Calif.; and sports talk WIP Philadelphia and helmed talk shows on a variety of outlets in Northern California. He was married to the late Betty Ann Claus in Rancho M.C.'s video for "Christmas In Hollis." Children is survived by his wife, Susan; children Kathy Smith, Brian Roberts, Laurie Seminars, and Scott Roberts; and by his grandchildren, Anna, Max, and Jackson. Donations can be made to his name to the American Kidney Society in Herrington's name.

Conrad "Al" Roberts, 68, of a heart attack, Nov. 16 in New York. In for 30 years, Roberts was an announcer, music director, and PD at sister stations WJLS-FM and WLIB-AM New York and WJLS-FM. He also created the highly imitated "Quiet Storm" program, which features R&B, light jazz, and romantic ballads during late-night time slots. Roberts produced and announced the first radio promotions for "Sesame Street" and announced concerts and games at New York's Madison Square Garden. He was a member of the Sons of Sam in Rancho M.C.'s video for "Christmas In Hollis." Children is survived by his wife, Susan; children Kathy Smith, Brian Roberts, Laurie Seminars, and Scott Roberts; and by his grandchildren, Anna, Max, and Jackson. Donations can be made in his name to the American Kidney Society.

Robert Palmer, 52, of complications from liver disease, Nov. 20 in New York. A longtime pop music writer for The New York Times and Rolling Stone, Palmer also penned the book "Deep Blues."

Billboard
TOP 500 SINGLES
ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$129
- 2. International Talent & Touring Directory:** The source for U.S. & international talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operators across the U.S. \$155
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebooks:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- 6. The Radio Power Book:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$85
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$70

To order your directory today, call (800) 344-7119.
 Outside U.S., call (908) 363-3416. You can fax your order to (908) 363-0338, or mail this ad with check or money order to **Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.**

Please add \$5 per directory for shipping (\$13 for international orders). Add applicable sales tax as NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final. **802/3067**

GOOD WORKS

GOOD-WORKS MAN: Arista Records performer Gary Barlow is organizing and will be one of the artists performing at a concert to benefit the Diana, Princess of Wales Memorial Fund at London's Battersea Power Station. Others slated to appear include Robbie Williams, Peter Andre, Darius, and Five. Barlow is also scheduled to perform Dec. 15 at the Children of Crisis concert in Birmingham, England; he was invited by the Duchess of York, Sarah Ferguson. Contact: Thomas Martin at 212-838-0215.

BUSTERS' CHARITY GIG: Buster Poindexter and his new band, Spanish Rock Ship, will perform Dec. 8 at Decade in New York to benefit the work of AmFAR, the AIDS research and prevention group. In addition to the performance, an event called Chance of the Decade will include a raffle for various prizes. Tickets are \$100. Contact: Jay

Blotcher at 212-682-7440, extension 113.

ARCHIVE SALE: The ARChive of Contemporary Music is putting up more than 5,000 recordings for sale Dec. 13-14 at its New York site to benefit its library. The event, to be held in the library's 11th year of operation, also celebrates the launch of the organization's World Wide Web site at www.arcmusic.org. Contact: 212-226-6097.

CHARITABLE GENE: The Nov. 18 opening of the Hard Rock Cafe in Memphis saw \$30,000 raised in a charity event. In addition to the proceeds between the National Civil Rights Museum and the Memphis chapter of the National Academy of Recording Arts and Sciences, The VIP event raised the funds via ticket sale at \$75 each. Contact: Jonathan Grevatt at 212-489-6656.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

JASRAC Takes Interactive Lead

Authors' Body Sets Rates For New Media

■ BY STEVE MCCLURE

TOKYO—Japanese authors' body JASRAC is joining the vanguard of societies trying to establish the level of royalty payments in new media.

Following complaints about high copyright fees from companies using music in their CD-ROM, DVD, and floppy disc releases, JASRAC has now proposed an interactive-media royalty rate code.

JASRAC's initiative is likely to set a benchmark for its sister societies around the world, many of which are striving to establish their members' rights in this developing market.

In Japan, JASRAC's code would require a basic fee of 800 yen (\$6.30) to be paid for each minute

of domestic music used in such media, irrespective of the number of software units sold.

As with videogames, basic fees for some international repertoire would be subject to negotiation be-

cause they would be set either by multiplying the pretax retail price by 0.1% for each minute of material or dividing 4.5% of the pretax retail price by the aggregate use time in the software package. For both methods, the smaller figure would be set as the mechanical rate, with 4 yen (3 cents) per minute the absolute minimum.

The net result is that JASRAC's interactive-media royalty rate would be significantly lower than its current rates for videogames, which until the end of September were used to calculate royalties on interactive media paid by smaller companies not belonging to either the Recording Industry Assn. of Japan (RIAJ) or the Japan Video Software Assn. (JVSA). Those companies argued that the videogame rates are too high, and since the beginning of October they have been depositing money with JASRAC based on the proposed interactive rate structure.

When JASRAC, the RIAJ, and the JVSA agree on the new rates, settlement will be carried out with individual companies based on how much they have deposited with the society. JASRAC declines to reveal how much it has so far been deposited with it.

Tokyo-based CD-ROM production company Oracion was recently involved in a dispute with JASRAC concerning royalties on a CD-ROM featuring music by Japanese singer/songwriter Miyuki Nakajima. Oracion refused to pay royalties on the CD-ROM through JASRAC using the society's videogame rate. Oracion and other multimedia production companies also complained that negotiating with JASRAC took too much time.

The case made JASRAC realize the urgent need for a separate interactive-media royalty code. JASRAC hopes to reach an agree-

'JASRAC realized the urgent need for an interactive media rate'

tment with the software producer and the original publisher or the Japanese publisher. These fees tend to be much higher than the standard fee.

Mechanical fees for interactive

Roger Grierson Takes Helm Of Australia's Festival Cos.

■ BY CHRISTIE ELIEZER

SYDNEY—Roger Grierson, managing director of PolyGram Music Publishing here and co-manager of Nick Cave, has been named CEO/chairman of the Festival group of companies. Festival is owned by Rupert Murdoch's News Corp. Grierson will report to James Murdoch, New York-based VP of music and new media, after taking up the post Jan. 5.

The same week, Festival's managing director, Bill Eg, will retire to spend more time with his family. Eg began with the company's accounts section 26 years ago and took over the helm in 1991.

At the time of his appointment as managing director, the 50-year-old Grierson had lost his 15%-

20% market share of the 1980s, after losing its licenses for Chrissy, Island, and A&M. Earlier this year, Mushroom's CEO/chairman, Michael Gudinski, pulled out of a 25-year-old distribution deal and signed with Sony Music (Billboard, May 31). Eg's rebuilding included expanding its global catalog and setting up a new label.

Under Eg, Warren Fahey, head of the Larrikin imprint, became joint CEO. Eva Wallengren and Simon Kain were recruited from the indie music sector to consolidate the dance and A&R divisions, respectively.

It is believed that James Murdoch, who believes that Festival's future lies in fostering Australian talent, approached Grierson at last

(Continued on page 67)



Martin Soars In Spain. Ricky Martin has been presented with a quadruple-platinum award marking Spanish sales of 400,000 units of his album "A Medio Voz." The singer was also the recipient of a special Premio Arango Award Nov. 20 in Madrid recognizing his international sales impact (see story, page 5). Pictured, from left, are Sony Music Entertainment Europe president Paul Rusek, Martin, Sony Music Entertainment Spain president Claudio Conde, and Sony Music International president Robert Bowlin.

Europe Awaits Tribunal Ruling U.K. Dispute Part Of Wider Debate

■ BY JEFF CLARK-WEADS

LONDON—Europe's copyright holders are awaiting the outcome of a U.K. tribunal hearing that may help establish broadcast royalty levels and systems of payment across the European Union.

The tribunal hearing, held in November, was regarding a dispute between the U.K.'s Performing Right Society (PRS) and satellite TV channel BSkyB. However, in keeping with the increasingly international nature of the music industry within the EU, PRS called witnesses from its counterparts in the Netherlands, Sweden, and Belgium to bolster its arguments over precedents.

PRS and BSkyB appeared before the tribunal after failing to agree on the method by which the broadcaster's royalty payments should be calculated. PRS wants a percentage—up to 3%—of the station's "relevant revenue"; BSkyB wants to pay a lump sum.

A judgment from tribunal chairman Christopher Floyd on his conclusions following the 12-day hearing is immi-

nent. PRS argued to the tribunal that music is an integral and essential part of BSkyB's output and, therefore, contributes significantly to the station's success. Comments PRS director of performance licensing John Axon, "In business, contributors are normally rewarded for their part in the success of a venture."

The authors' body brought in witnesses from BUMA in the Netherlands, STIM in Sweden, and SARAM in Belgium to press its case that 3% of relevant revenue would compare well with the rest of Europe.

Axon says relevant revenue means income attracted by broadcasting. "If BSkyB siphoned one of their transponders to another channel, that would not be relevant," he states.

The appearance of STIM managing director Gunnar Petri before the tribunal was particularly piquant, as the Swedish body last year won a similar dispute with broadcasters there (Billboard, July 27, June 22, 1990).

Says Axon, "We had used the Swedish case as part of our argu-

(Continued on next page)



RADICHEAD OK COMPUTER

www.radihead.co.uk 

newslines...

EMI MUSIC ITALY and Warner Music Italy are top contenders to acquire the Nuova Fomit Cetra (NFC) catalog from public service broadcaster RAI (RaiRadio, June 21). Out of 20 companies that have inquired about possible acquisition of NFC's rich catalog, a deal with either EMI or Warner is imminent, sources within trade unions representing RAI employees claim. A statement from the union RSU expressed fears for the existing 67 employees whose positions it says will be at risk. A statement from RSU claims, "The sale is not intended to safeguard the vast cultural patrimony of NFC, but an exercise in profiting from the market to the exclusion of RAI's public service mission." Bidders are mainly interested in NFC's extensive catalog; most artists signed to NFC's label have left in the past 18 months. The catalog includes historic recordings from Maria Callas, Benigno Gigli, Elisabeth Schwarzkopf, Giuseppe Di Stefano, Katia Ricciarelli, Carlo Berguzi, and Arturo Benedetti Michelangeli. According to figures supplied by accounting firm KPMG, which is acting as consultant for the sale, last year NFC recorded a loss of \$3.1 billion (€2.12 million) on revenue of 26 billion lire (\$16.7 million), against losses of 7.5 billion lire (\$4.5 million) on a similar turnover in 1995. Further losses are anticipated this year.

MARK DEZZANI

THE IRISH RIGHTS ORGANISATION (IMRO) has appointed Paddy Lyons, ex-chairman of the Irish Competition Authority, as its first external director. He is IMRO's only director without a music industry background, which marks a radical departure in the corporate governance of the organization. IMRO chairman the copyrights of 1,800 members. IMRO chairman Brendan Graham says that "appointing a director who is neither a songwriter nor a music publisher is a new and unexplored area for us, and given IMRO's monopoly in the administration of copyrighted music, it is only right that we should be as transparent as possible." Lyons is a former economist with the Irish Central Bank and a lecturer in economics at Trinity College in Dublin.

KEN STEWART

THE U.K.'S RECORD COMPANIES and music retailers took their arguments for copyright protection to the heart of government Nov. 19. The British Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARAD) held a reception for members of Parliament and the House of Lords in the Palace of Westminster, where they asked for the government's help in tackling piracy worldwide and in supporting advanced protections relevant to the digital era. The event was attended by MPs from across the political spectrum as well as officials from the Department of Trade and Industry and the Department for Culture, Media and Sport. BPI director general John Deason says, "It was an excellent opportunity for BARAD and BPI council members to meet with politicians from all parties and tell them about the challenges we face now and in the future. It was encouraging to get such cross-party support."

JEFF CLARK-MEADS

ROUNDER RECORDS, based in the Massachusetts town of Cambridge, is claiming to have secured the first distribution deal in Armenia for a new line of music compact discs. From Rounder says its albums will be distributed by Ardzagank Studio, a commercial radio station/recording studio based in the Armenian capital, Yerevan. The statement adds that the first shipment included titles from Johnny Adams, Solomon Barkis, Smokey Robinson, Barning Spear, and Bob Wasserman, as well as the budget compilations "Urban Beat Reggae" and "New Blues Hits." No figures are available for the size of the Armenian CD market.

TV SHOPPING NETWORK (TVSN), a Sydney-based, pan-Asian electronic retailer, has launched a new music satellite service, Global Entertainment. TVSN's existing 24-hour satellite television shopping channel has added live programming five times a week. The channel, as well as musical instruments, movies, best music, and related product. The programs, launched Nov. 23, feature a range of music from the majors and significant indie and include appearances by artists. TVSN reaches 57 countries and operates in English, Mandarin, Japanese, and the Indonesian language Bahasa.

FORM RECORDS in Singapore has put in place a new regional marketing and label management team. The company's international division has appointed five label executives, one regional marketing manager, and an acting regional A&R manager. The new label executives, led by senior label executive Kenneth Ng, will service Form's European and American licensees. The regional marketing executive will liaise between the regional and international offices, while the A&R manager's job duties for Singapore and Malaysia will be temporarily overseen by Pop Cheng Tiong. Form Records Malaysia's head of international.



Runga's 'Drive' Sales. Big Runga, claimed to be New Zealand's biggest-selling female artist, was presented with a double-platinum disc marking 30,000 sales of her debut album, "Drive." Pictured, from left, is Sony Music Entertainment New Zealand managing director Michael Gleadig, Runga, Sony Music Entertainment International senior VP Peter Asher, and Columbia U.S. director of international A&R Gerard Babbitts.

New-Look MTV Takes Shape Job Losses In London Now Total 210

This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.

LONDON—MTV Europe is taking its regionalization strategy to its final stage by handing over complete control of its programming and day-to-day business to its regional services.

Brent Hansen, president/CEO of MTV and VH-1 Europe, announced in November that the broadcaster's five existing regional services—Northern, Southern, Central, and U.K.—will henceforward exercise total control over programming and production, marketing, advertising sales, and human resources (Billboard, Nov. 29).

As a result, MTV Europe is reducing the head count at its London-based headquarters from 960 to 150 employees. The broadcaster estimates there will be 80 layoffs. In addition to those redundancies, about 130 employees on temporary contracts will not have their agreements renewed.

MTV expects, however, that 150 new positions will be created in its regional offices, and that some of

the London staff affected may be offered new positions abroad.

Hansen has told Billboard that he expects "to see more music on all of our channels." He adds, though, that "a must-carry status for a specific title or program can still come from me" but says this will be the exception rather than the rule. According to Hansen, the channel will not operate a quota system with fixed percentages for local and

pan-European content.

Responding to the news, Rick Dobbie, PolyGram's president for continental Europe, says that "dealing

with different centers and decision-makers [at MTV] offers new challenges and opportunities." He adds, "It's a push-and-pull situation—we might lose some of the impact of having full network exposure, but we win new opportunities to build up artists through different territories."

Warner Music Europe VP of marketing Mark Foster hopes the move will make MTV "more responsive to local promotion and marketing activities." He says, "We can still have the pan-European element, we [at the labels] just have to make sure that our local people are in sync."

Zomba Records Europe VP Bert Meyer notes, "Our promotion people in the different markets speak the same language as the local MTV people. We already have good contacts in Holland and Germany, so we see the regionalization as a positive move."

The decentralization, though, marks the end of an era: Pan-European music programming as such no longer exists. "What is fascinating is comparable with BSB's," says PolyGram's Dobbie, "in that at some stage somebody decided to start a pan-European music TV station, but the public said no."

INTERNATIONAL EDITOR IN CHIEF
Alan White

INTERNATIONAL DEPUTY EDITOR
Toby Spivey

INTERNATIONAL MUSIC EDITOR
Bernice Potts

INTERNATIONAL NEWS EDITOR
Jeff Clark-Meads

ASSOCIATE EDITOR/INTERNATIONAL
Mark Seligman

Billboard London: 23 Ridgeway St., London, WC1E 7HU, United Kingdom. Phone: 44 171 234 5000. Fax: 44 171 234 5100.

Billboard Tokyo: 15-1, 2-chome, Nishi-Shinjyuku, Shinjyuku-Ku, Tokyo 163-0422, Japan. Phone: 81 3 334 2111. Fax: 81 3 334 2112.

Billboard Sydney: 11-11, Pitt Street, Sydney, New South Wales, Australia. Phone: 61 2 923 9000. Fax: 61 2 923 9001.

DEBBIE BURKE CREE
Debbie Burke Cree, 1001 17th Street, San Diego, Phone: 619 591 5428. Fax: 619 591 5436.

JAPANESE BURO CREE
Shiro McClure, 1-10-1, Nishi-Shinjyuku, Nishi-Ku, Tokyo, Japan. Phone: 81 3 334 2111. Fax: 81 3 334 2112.

FRANCE BURO CREE
Gail Burgess, 40 Rue de la Paix, Paris, France. Phone: 33 1 4293 2000. Fax: 33 1 4293 2001.

INTERNATIONAL CORRESPONDENTS
AARON: Chris & Baker, PO Box 10, Newmarket, New Zealand. Phone: 64 7623 1000. Fax: 64 7623 1001.
ALGERIA: Jean-Louis Bouchard, 4218, Boulevard, Alger, Algeria. Phone: 213 21 424 500. Fax: 213 21 424 501.
ARABIA: Sami Lathif, 1000, 10th Street, New York, NY 10018, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.
AUSTRALIA: Mark Newman, 4/24, York Street, Sydney, NSW 1580, Australia. Phone: 61 2 939 2000. Fax: 61 2 939 2001.
CANADA: Larry LaRocca, 12 Independence Drive, Scarborough, Ontario, M1B 3K7, Phone: 1 416 292 3771. Fax: 416 292 3830.
CHINA: Peter Chen, 4252 2nd Avenue, New York, NY 10017, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.
EUROPE: Charles Fines, 140, Strand, London, W1C 2PS, UK. Phone: 44 171 234 5000. Fax: 44 171 234 5100.
FRANCE: Claude Remy, 7 Rue de la Paix, 91100 Evry, France. Phone: 33 1 4300 5800. Fax: 33 1 4300 5801.
GERMANY: Peter Doherty, 40, Bismarckstr., Berlin, 10554, Germany. Phone: 49 30 4646 3400. Fax: 49 30 464 3405.
HOLLAND: Arno van der Grinten, PO Box 19, 3000 AA Rotterdam, The Netherlands. Phone: 31 10 438 1000. Fax: 31 10 438 1001.
INDONESIA: Rita Satrio, PO Box 19, 10000 Jakarta, Indonesia. Phone: 62 21 633 1000. Fax: 62 21 633 1001.
IRELAND: Sean Dineen, 5 Sneyhogue Park, Sneyhogue Park, Dublin 15, Ireland. Phone: 353 1 282 3000. Fax: 353 1 282 3001.
ITALY: Paolo Ruffino, 2-1, Trento, Italy. Phone: 39 461 2000. Fax: 39 461 2001.
JAPAN: Kenji Nakamura, 1-10-1, Nishi-Shinjyuku, Nishi-Ku, Tokyo, Japan. Phone: 81 3 334 2111. Fax: 81 3 334 2112.
KOREA: Joon-Ho Lee, 100, Seongnam, Korea. Phone: 82 31 270 1000. Fax: 82 31 270 1001.
MEXICO: Jose Luis Hernandez, 1000, 10th Street, New York, NY 10018, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.
NETHERLANDS: Hans van der Grinten, PO Box 19, 3000 AA Rotterdam, The Netherlands. Phone: 31 10 438 1000. Fax: 31 10 438 1001.
NEW ZEALAND: John Latham, 1000, 10th Street, New York, NY 10018, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.
PHILIPPINES: David Gonzalez, 1122 Alibon Road, Alibon Road, Cebu City, Cebu, Philippines. Phone: 63 32 481 1000. Fax: 63 32 481 1001.
PORTUGAL: Fernando Soares, Rua Santa Helena 122, 1050-070, 4000 Porto, Phone: 351 21 327 4000.
RUSSIA: Mikhail Yurkovich, PO Box 110, 125026 St. Petersburg, Phone: 7 812 225 7400. Fax: 7 812 225 7401.
SOUTH AFRICA: Arthur Strydom, PO Box 712, Pretoria, Phone: 27 11 234 1000. Fax: 27 11 234 1001.
SPAIN: Victor Wong, 1000, 10th Street, New York, NY 10018, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.
THAILAND: Victor Wong, 1000, 10th Street, New York, NY 10018, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.
TOWNSHIP: Arthur Strydom, PO Box 712, Pretoria, Phone: 27 11 234 1000. Fax: 27 11 234 1001.
USA: Victor Wong, 1000, 10th Street, New York, NY 10018, USA. Phone: 1 212 686 1000. Fax: 1 212 686 1001.



TRIBUNAL RULING

(Continued from preceding page)

ments.

"The whole European comparison is important because we can show that all of these responsible people from different backgrounds and experiences have come to the same conclusion," said the BSB's B maintained to the tribunal that its payment should be a lump sum based on its share of the U.K. TV market overseas.

The broadcaster also argued that overcast comparisons were not relevant, as other societies were dissimilar to PBS and there were no broadcast-equivalent with BSB's. PBS estimates that a payment of 3% of relevant revenue would bring in approximately 15 million pounds (£84 million) annually.

JASRAC TAKES INTERACTIVE LEAD

(Continued from page 63)

ment with the parties concerned on the proposed rate structure in the near future, although it remains to be seen whether all the industry groups involved will accept it.

"Some people say regulations should be drawn up before new media are introduced, but it's impossible. We have to develop the business first," says an executive at a major music publisher here. "[However] JASRAC needs to establish a rate code for interactive media as soon as possible."

The biggest problem with the current situation, according to a source at a Tokyo-based publisher representing foreign repertoire, is that because there is no formal licensing/royalty collection system for interactive media in Japan, international repertoire is being used in such media without the permission of the original publishers.

"It's ironic that for normal video, there's a check-and-balance system in place, but for this interactive media, there isn't," he says.

"No matter how much money they pool [with JASRAC], let's face it, you could just turn around and say you want \$1 million for the synch rights."

The source says he is also worried about the possibility that the interactive-media royalty structure, like that for karaoke, may not give foreign copyright owners the right to refuse use of their material.

JASRAC discounts this possibility, saying the eventual agreement will likely be similar to the existing videogram licensing/fee structure.

The interactive-media rate code will not apply to enhanced CDs, to which a mechanical rate of 6%—the same as standard CDs—has been assessed on their audio portion since September.

"This raises the possibility that JASRAC is going to agree to keep the 6% rate across the board, including the enhanced portion," says the publishing source. "The manufacturers are going to fight very hard against paying an additional fee over and above the 6%, because it costs more money to invest in that enhanced portion, and enhanced CDs sell for the same price as normal CDs." Independent label Avex has led the way among Japanese record companies in this format, using it for almost all its product.

Royalties for music used in game

software constitute a separate category and are now calculated according to an interim one-year formula introduced in October 1998, which has been extended until the end of this year pending a final agreement.

In the case of the Internet, there is no royalty framework in place in Japan. Anybody here can put whatever music they like on a World Wide Web site and not pay for it. JASRAC plans to introduce an

Internet royalty rate whereby those using music on the Internet will pay a basic royalty fee plus either a fixed payment or one based on a set rate, depending on whether the Web site is for profit.

Meanwhile, JASRAC has rescheduled a final agreement with the 14 member companies of an association of online karaoke service operators concerning royalty payments. They will be assessed a basic monthly royalty payment,

depending on the number of songs in the provider's database and a unit royalty of 10% of the user fee or 1,050 yen (\$8.27), whichever is higher.

In a related matter, JASRAC, along with the RIAJ and the Japan Council of Performers' Organizations (Geidankyo), is holding talks with representatives of online karaoke provider Dai-ichi Kohsho concerning the company's digital radio service on digital satellite broadcaster Perfect TV. JASRAC's position is that such a service cannot be considered broadcasting in the traditional sense since anyone with digital recording media can make perfect copies of music featured in the station's programming.

ROGER GRIERSON TAKES HELM

(Continued from page 63)

six months ago.

Grierson, who turned 40 this year, set up Green Records in the wake of the punk era and discovered Do Re Mi, New Christ, Beasts Of Bourbon, Lime Spiders, and Alintars. Helming PolyGram Music Publishing from 1991, he signed crossover successes Dave Graney, Rebecca's Empire, Sidevinder, and Tumbleweed. He continues to handle Cave with Rick Tanaka through 135 Music Management.

"Festival's probably too [administration]-oriented," Grierson suggests, "and some people there are less in the business of selling

records and more in the business of releasing them. But Festival is strong in studio distribution, local repertoire, video, and music publishing."

He intends a restructure that will see an expansion of, and a greater synergy between, the sales, marketing, and promotion teams. A closer relationship with News Corp.'s new media and film divisions will be investigated.

"Festival holds a unique position in the Murdoch/News Corp. portfolio, and they are absolutely committed to reinventing it to make it exciting and find its true potential."

HITS OF THE WORLD

Because of a holiday deadline in the U.S., this issue's Hits of the World contains the previous issue's listings for Japan, Germany, France, Australia, Canada, and the Music & Media Eurochart.



maarja. »first in line«

The Swedish produced debut album with the Estonian artist **Maarja** [*mar-ya*] is soon available. Check out: www.maarja.com for further information

maarja. first in line

THE WORLD

JAPAN (Dorlog Publications Inc.) 1/11/79/7

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	NEW	SINGLES	
1	NEW	ASAKURA YU KASHTANI KIRIN KICKS	YOSHINOBU
2	NEW	SHAWANNA NE ARESHTMAN ECHO	ROBERTO
3	1	WHITE LIES III... REVOLUTION	ANTONIO BROWNE
4	4	WANDERIN DESTINY GLOVE	HEA TARA
5	NEW	WANDERIN DESTINY GLOVE	HEA TARA
6	NEW	WANDERIN DESTINY GLOVE	HEA TARA
7	NEW	WANDERIN DESTINY GLOVE	HEA TARA
8	NEW	WANDERIN DESTINY GLOVE	HEA TARA
9	NEW	WANDERIN DESTINY GLOVE	HEA TARA
10	NEW	WANDERIN DESTINY GLOVE	HEA TARA
11	NEW	WANDERIN DESTINY GLOVE	HEA TARA
12	NEW	WANDERIN DESTINY GLOVE	HEA TARA
13	NEW	WANDERIN DESTINY GLOVE	HEA TARA
14	NEW	WANDERIN DESTINY GLOVE	HEA TARA
15	NEW	WANDERIN DESTINY GLOVE	HEA TARA
16	NEW	WANDERIN DESTINY GLOVE	HEA TARA
17	NEW	WANDERIN DESTINY GLOVE	HEA TARA
18	NEW	WANDERIN DESTINY GLOVE	HEA TARA
19	NEW	WANDERIN DESTINY GLOVE	HEA TARA
20	NEW	WANDERIN DESTINY GLOVE	HEA TARA
21	NEW	WANDERIN DESTINY GLOVE	HEA TARA
22	NEW	WANDERIN DESTINY GLOVE	HEA TARA
23	NEW	WANDERIN DESTINY GLOVE	HEA TARA
24	NEW	WANDERIN DESTINY GLOVE	HEA TARA
25	NEW	WANDERIN DESTINY GLOVE	HEA TARA
26	NEW	WANDERIN DESTINY GLOVE	HEA TARA
27	NEW	WANDERIN DESTINY GLOVE	HEA TARA
28	NEW	WANDERIN DESTINY GLOVE	HEA TARA
29	NEW	WANDERIN DESTINY GLOVE	HEA TARA
30	NEW	WANDERIN DESTINY GLOVE	HEA TARA
31	NEW	WANDERIN DESTINY GLOVE	HEA TARA
32	NEW	WANDERIN DESTINY GLOVE	HEA TARA
33	NEW	WANDERIN DESTINY GLOVE	HEA TARA
34	NEW	WANDERIN DESTINY GLOVE	HEA TARA
35	NEW	WANDERIN DESTINY GLOVE	HEA TARA
36	NEW	WANDERIN DESTINY GLOVE	HEA TARA
37	NEW	WANDERIN DESTINY GLOVE	HEA TARA
38	NEW	WANDERIN DESTINY GLOVE	HEA TARA
39	NEW	WANDERIN DESTINY GLOVE	HEA TARA
40	NEW	WANDERIN DESTINY GLOVE	HEA TARA
41	NEW	WANDERIN DESTINY GLOVE	HEA TARA
42	NEW	WANDERIN DESTINY GLOVE	HEA TARA
43	NEW	WANDERIN DESTINY GLOVE	HEA TARA
44	NEW	WANDERIN DESTINY GLOVE	HEA TARA
45	NEW	WANDERIN DESTINY GLOVE	HEA TARA
46	NEW	WANDERIN DESTINY GLOVE	HEA TARA
47	NEW	WANDERIN DESTINY GLOVE	HEA TARA
48	NEW	WANDERIN DESTINY GLOVE	HEA TARA
49	NEW	WANDERIN DESTINY GLOVE	HEA TARA
50	NEW	WANDERIN DESTINY GLOVE	HEA TARA

GERMANY (Media Control) 1/11/79/7

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	BARBIE GIRL AQUA	NEA
2	2	BARBIE GIRL AQUA	NEA
3	3	BARBIE GIRL AQUA	NEA
4	4	BARBIE GIRL AQUA	NEA
5	5	BARBIE GIRL AQUA	NEA
6	6	BARBIE GIRL AQUA	NEA
7	7	BARBIE GIRL AQUA	NEA
8	8	BARBIE GIRL AQUA	NEA
9	9	BARBIE GIRL AQUA	NEA
10	10	BARBIE GIRL AQUA	NEA
11	11	BARBIE GIRL AQUA	NEA
12	12	BARBIE GIRL AQUA	NEA
13	13	BARBIE GIRL AQUA	NEA
14	14	BARBIE GIRL AQUA	NEA
15	15	BARBIE GIRL AQUA	NEA
16	16	BARBIE GIRL AQUA	NEA
17	17	BARBIE GIRL AQUA	NEA
18	18	BARBIE GIRL AQUA	NEA
19	19	BARBIE GIRL AQUA	NEA
20	20	BARBIE GIRL AQUA	NEA
21	21	BARBIE GIRL AQUA	NEA
22	22	BARBIE GIRL AQUA	NEA
23	23	BARBIE GIRL AQUA	NEA
24	24	BARBIE GIRL AQUA	NEA
25	25	BARBIE GIRL AQUA	NEA
26	26	BARBIE GIRL AQUA	NEA
27	27	BARBIE GIRL AQUA	NEA
28	28	BARBIE GIRL AQUA	NEA
29	29	BARBIE GIRL AQUA	NEA
30	30	BARBIE GIRL AQUA	NEA
31	31	BARBIE GIRL AQUA	NEA
32	32	BARBIE GIRL AQUA	NEA
33	33	BARBIE GIRL AQUA	NEA
34	34	BARBIE GIRL AQUA	NEA
35	35	BARBIE GIRL AQUA	NEA
36	36	BARBIE GIRL AQUA	NEA
37	37	BARBIE GIRL AQUA	NEA
38	38	BARBIE GIRL AQUA	NEA
39	39	BARBIE GIRL AQUA	NEA
40	40	BARBIE GIRL AQUA	NEA
41	41	BARBIE GIRL AQUA	NEA
42	42	BARBIE GIRL AQUA	NEA
43	43	BARBIE GIRL AQUA	NEA
44	44	BARBIE GIRL AQUA	NEA
45	45	BARBIE GIRL AQUA	NEA
46	46	BARBIE GIRL AQUA	NEA
47	47	BARBIE GIRL AQUA	NEA
48	48	BARBIE GIRL AQUA	NEA
49	49	BARBIE GIRL AQUA	NEA
50	50	BARBIE GIRL AQUA	NEA

U.K. (Chart-Track) 1/11/79/7

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	PERFECT DAY VARIOUS	VARIOUS
2	2	BARBIE GIRL AQUA	NEA
3	3	WHO RENAISSANCE WITH WINGS	STEVEN HOGGOTTON
4	4	NEVER EVER ALL STAINS	EDMOND
5	5	NEVER EVER ALL STAINS	EDMOND
6	6	TELL HIM BARBRA STREISAND & CELINE DION	NEA
7	7	NEVER EVER ALL STAINS	EDMOND
8	8	NEVER EVER ALL STAINS	EDMOND
9	9	NEVER EVER ALL STAINS	EDMOND
10	10	NEVER EVER ALL STAINS	EDMOND
11	11	NEVER EVER ALL STAINS	EDMOND
12	12	NEVER EVER ALL STAINS	EDMOND
13	13	NEVER EVER ALL STAINS	EDMOND
14	14	NEVER EVER ALL STAINS	EDMOND
15	15	NEVER EVER ALL STAINS	EDMOND
16	16	NEVER EVER ALL STAINS	EDMOND
17	17	NEVER EVER ALL STAINS	EDMOND
18	18	NEVER EVER ALL STAINS	EDMOND
19	19	NEVER EVER ALL STAINS	EDMOND
20	20	NEVER EVER ALL STAINS	EDMOND
21	21	NEVER EVER ALL STAINS	EDMOND
22	22	NEVER EVER ALL STAINS	EDMOND
23	23	NEVER EVER ALL STAINS	EDMOND
24	24	NEVER EVER ALL STAINS	EDMOND
25	25	NEVER EVER ALL STAINS	EDMOND
26	26	NEVER EVER ALL STAINS	EDMOND
27	27	NEVER EVER ALL STAINS	EDMOND
28	28	NEVER EVER ALL STAINS	EDMOND
29	29	NEVER EVER ALL STAINS	EDMOND
30	30	NEVER EVER ALL STAINS	EDMOND
31	31	NEVER EVER ALL STAINS	EDMOND
32	32	NEVER EVER ALL STAINS	EDMOND
33	33	NEVER EVER ALL STAINS	EDMOND
34	34	NEVER EVER ALL STAINS	EDMOND
35	35	NEVER EVER ALL STAINS	EDMOND
36	36	NEVER EVER ALL STAINS	EDMOND
37	37	NEVER EVER ALL STAINS	EDMOND
38	38	NEVER EVER ALL STAINS	EDMOND
39	39	NEVER EVER ALL STAINS	EDMOND
40	40	NEVER EVER ALL STAINS	EDMOND
41	41	NEVER EVER ALL STAINS	EDMOND
42	42	NEVER EVER ALL STAINS	EDMOND
43	43	NEVER EVER ALL STAINS	EDMOND
44	44	NEVER EVER ALL STAINS	EDMOND
45	45	NEVER EVER ALL STAINS	EDMOND
46	46	NEVER EVER ALL STAINS	EDMOND
47	47	NEVER EVER ALL STAINS	EDMOND
48	48	NEVER EVER ALL STAINS	EDMOND
49	49	NEVER EVER ALL STAINS	EDMOND
50	50	NEVER EVER ALL STAINS	EDMOND

FRANCE (SNEP/OPFIMA-Lux) 1/11/79/7

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	SAVON ARMER FLORENT PAVET	MEDLEY/PRODUCTION
2	2	BARBIE GIRL AQUA	NEA
3	3	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
4	4	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
5	5	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
6	6	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
7	7	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
8	8	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
9	9	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
10	10	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
11	11	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
12	12	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
13	13	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
14	14	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
15	15	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
16	16	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
17	17	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
18	18	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
19	19	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
20	20	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
21	21	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
22	22	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
23	23	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
24	24	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
25	25	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
26	26	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
27	27	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
28	28	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
29	29	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
30	30	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
31	31	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
32	32	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
33	33	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
34	34	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
35	35	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
36	36	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
37	37	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
38	38	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
39	39	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
40	40	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
41	41	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
42	42	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
43	43	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
44	44	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
45	45	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
46	46	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
47	47	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
48	48	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
49	49	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA
50	50	T GARDER PIERRE M M ALLIAGE & BOZDOME	NEA

CANADA (Capitol/Track) 1/11/79/7

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
1	1	CAROLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	ELTON JOHN
2	2	NO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT PUFF DADDY & MASE)	NEA
3	3	SPACE UP YOUR LIFE SPICE GIRLS	NEA
4	4	THE MEMORY REMAINS METALLICA	EDMOND
5	5	TLL BE MISSING YOU PUFF DADDY & FATHEAD	NEA
6	6	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
7	7	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
8	8	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
9	9	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
10	10	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
11	11	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
12	12	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
13	13	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
14	14	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
15	15	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
16	16	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
17	17	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
18	18	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
19	19	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
20	20	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
21	21	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
22	22	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
23	23	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
24	24	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
25	25	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
26	26	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
27	27	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
28	28	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
29	29	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
30	30	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
31	31	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
32	32	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
33	33	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
34	34	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
35	35	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
36	36	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
37	37	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
38	38	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
39	39	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
40	40	LONG GETS ME EVERY TIME SHARNA THAWN	NEA
41	41	LONG GETS ME EVERY TIME SHARNA THAWN	NEA

HIT OF THE WORLD

CONTINUED

WORLD MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

EUROCHART (11/29/97)

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	BARBIE GIRL <i>AGUA URUGUAY</i>	
3	3	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/COME IN THE WIND 1997 <i>ELTON JOHN</i>	
4	4	SPICE UP YOUR LIFE <i>SPICE GIRLS VEIN</i>	
5	5	TU M'HA GUERRO A BARBARA STRISAND <i>AGUA</i>	
6	6	AS LONG AS YOU LOVE ME <i>BACKSTREET BOYS</i>	
7	7	THE NEW SADDI' B'ITALE	
8	8	SAVOR AMER FLEUNTANT PAPA' <i>MERCURY</i>	
9	9	SUNSHINE DANC' <i>STYRENE</i>	
10	10	VA THINKE MI' BEKAY N' TRANCE FEATURING <i>ROD STEWART</i> <i>ALL ABOUT THE WORLD</i>	
11	11	BEHIND BLACK WILD SMITH <i>COLOMBIA</i>	
ALBUMS			
1	1	SPICE GIRLS <i>SPICEWORLD</i> <i>VEIN</i>	
2	2	EROS RAMAZZOTTI <i>EROS</i> <i>SONO</i>	
3	3	ENYA <i>PART THE SKY WITH STARS</i> <i>WARNER</i>	
4	4	THE VINE <i>UNUSUAL WARMERS</i> <i>WARNER</i>	
5	5	BACKSTREET BOYS <i>BACKSTREET BACK</i> <i>VEIN</i>	
6	6	THE BOLLING STONES <i>BRIDGES TO BURLINVA</i> <i>VEIN</i>	
7	7	THE KELLY FAMILY <i>GROWING UP</i> <i>VEIN</i>	
8	8	AGUA <i>AGUARDIAN</i> <i>WARNER</i>	
9	9	QUEEN <i>QUEEN ROCKS</i> <i>MCA</i>	
10	10	ERA <i>ERA</i> <i>WARNER</i>	

MALAYSIA (11/25/97)

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	BACKSTREET BOYS <i>BACKSTREET BACK</i> <i>SONO</i>	
3	3	EROS RAMAZZOTTI <i>EROS</i> <i>SONO</i>	
4	4	EMIL CHAU <i>GUANG YING</i> <i>SHI JIAN</i> <i>ROCK RECORDS</i>	
5	5	VARIOUS ARTISTS <i>TEMU BANGSIAN</i> <i>SONO</i>	
6	6	EMIL CHAU <i>THE WORLD BEING FROM YOU AND I</i> <i>SONO</i>	
7	7	GREEN DAY <i>NIMROD</i> <i>WARNER MUSIC</i>	
8	8	EMIL CHAU <i>THE BEST OF EMIL</i> <i>WARNER MUSIC</i>	
9	9	MAGSA JANA <i>PIRES</i> <i>JOYCE WHISTPOETS</i> <i>SONO</i>	
10	10	SANTANA <i>SUMMER DREAMS</i> <i>GLOBAL</i>	

SPEDEN (11/21/97)

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	BURRUP <i>ICE</i> <i>POOL RECORDS</i>	
3	3	TU THINGKING ABOUT THE WAY YOU LOOK TONIGHT/COME IN THE WIND 1997 <i>ELTON JOHN</i>	
4	4	SPICE UP YOUR LIFE <i>SPICE GIRLS VEIN</i>	
5	5	THE NEW SADDI' B'ITALE	
6	6	MEMORY REMAINS METALLICA <i>WARNER</i>	
7	7	AS LONG AS YOU LOVE ME <i>BACKSTREET BOYS</i>	
8	8	DOCTOR JONES <i>AGUA URUGUAY</i>	
9	9	SPICE UP YOUR LIFE <i>SPICE GIRLS VEIN</i>	
10	10	FIRE WATER <i>REFUGEE CAMP</i> <i>ALL STARS FEAT PRAS</i>	
11	11	WILL COME TO YOU <i>HARCOB</i> <i>WARNER</i>	
12	12	AVENUES <i>REFUGEE CAMP</i> <i>ALL STARS FEAT PRAS</i>	
13	13	DA VA THINKE MI' BEKAY N' TRANCE FEATURING <i>ROD STEWART</i> <i>ALL ABOUT THE WORLD</i>	
14	14	MEMORY REMAINS METALLICA <i>WARNER</i>	
15	15	BARBIE GIRL <i>AGUA URUGUAY</i>	
16	16	FIRE WATER <i>REFUGEE CAMP</i> <i>ALL STARS FEAT PRAS</i>	
17	17	SOFT TISS'G ONE <i>JANET JACKSON</i> <i>WARNER</i>	
ALBUMS			
1	1	KENT <i>ISOLA</i> <i>SONO</i>	
2	2	ENYA <i>PART THE SKY WITH STARS</i> <i>WARNER</i>	
3	3	THE VINE <i>UNUSUAL WARMERS</i> <i>WARNER</i>	
4	4	LUPE LINGGAL <i>MAN UMAN KIVNOR</i> <i>SONO</i>	
5	5	MAGNUS OLSSON <i>KARABE</i> <i>SONO</i>	
6	6	SPICE GIRLS <i>SPICEWORLD</i> <i>VEIN</i>	
7	7	LISA EDWARDS <i>BORSTON BELL</i> <i>SONO</i>	
8	8	PETER LEONARD <i>NO BROADS</i> <i>SONO</i>	
9	9	TOMAS LINDEN <i>SANDER AT ALSKA</i> <i>TEL 1972</i> <i>SONO</i>	
10	10	EROS RAMAZZOTTI <i>EROS</i> <i>SONO</i>	

NORWAY (Western Genres) 11/25/97

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	PRINCE AND NEW POWER GENERATION <i>THE NEW POWER GENERATION</i>	
3	3	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/COME IN THE WIND 1997 <i>ELTON JOHN</i>	
4	4	STAY SAVED <i>SONO</i>	
5	5	MEMORY REMAINS METALLICA <i>WARNER</i>	
6	6	AS LONG AS YOU LOVE ME <i>BACKSTREET BOYS</i>	
7	7	NEPER HERO <i>DAZE</i> <i>SONO</i>	
8	8	CAFE DEL MAR <i>ENERGY</i> <i>SONO</i>	
9	9	SMACK MY BRATH UP <i>PRODIDY</i> <i>SONO</i>	
10	10	LOONEY TUNES <i>SONO</i>	
11	11	AS LONG AS YOU LOVE ME <i>BACKSTREET BOYS</i>	
ALBUMS			
1	1	METALLICA <i>RE-LOAD</i> <i>WARNER</i>	
2	2	CELINE DIO <i>LET'S TALK ABOUT LOVE</i> <i>SONO</i>	
3	3	BOB DYLAN <i>TRIBUTE</i> <i>SONO</i>	
4	4	BARBARA STRISAND <i>TIMBLESS</i> <i>SONO</i>	
5	5	EROS RAMAZZOTTI <i>EROS RAMAZZOTTI</i> <i>SONO</i>	
6	6	MORTEN AAR <i>SHROUDY</i> <i>SONO</i>	
7	7	THE EDWARDS <i>THE EDWARDS</i> <i>SONO</i>	
8	8	HOLE & ALLSTARST <i>GET TOGETHER</i> <i>SONO</i>	
9	9	BORRSTZEN <i>MYRRE VINTERGANG</i> <i>SONO</i>	

SPAIN (MAY/VALEY MED) 11/25/97

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	CANDLE IN THE WIND 1997 <i>ELTON JOHN</i> <i>SONO</i>	
3	3	BARBIE GIRL <i>AGUA URUGUAY</i>	
4	4	THE MEMORY REMAINS METALLICA <i>WARNER</i>	
5	5	TU BE MISSING YOU PUFF DADDY & FATI <i>SONO</i>	
6	6	PLEASE U <i>SONO</i>	
7	7	NOVA <i>SONO</i>	
8	8	BACKSTREET BOYS <i>AS LONG AS YOU LOVE ME</i> <i>SONO</i>	
9	9	STAND BY ME <i>DAISY</i> <i>SONO</i>	
10	10	TOURNOUQUET MARILYN MANSON <i>UNUSUAL</i>	
11	11	BEHIND THE WIND PUFF DADDY <i>SONO</i>	
ALBUMS			
1	1	ALEJANDRO SANZ <i>MUS</i> <i>SONO</i>	
2	2	ENYA <i>PART THE SKY WITH STARS</i> <i>WARNER</i>	
3	3	BACKSTREET BOYS <i>BACKSTREET BACK</i> <i>SONO</i>	
4	4	SPICE GIRLS <i>SPICEWORLD</i> <i>VEIN</i>	
5	5	EROS RAMAZZOTTI <i>EROS</i> <i>SONO</i>	
6	6	THE CORALS <i>TALK ON CORNERS</i> <i>SONO</i>	
7	7	JARABE DE PAZ <i>LA PLAZA</i> <i>SONO</i>	
8	8	AGUA <i>AGUARDIAN</i> <i>WARNER</i>	
9	9	ROMANES <i>LUGS</i> <i>WARNER</i>	

PORTUGAL (Portuguese) 11/25/97

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	ALBUMS	
2	2	ANORA <i>ROGELLA</i> <i>ROGELLA</i> <i>SONO</i>	
3	3	METALLICA <i>RE-LOAD</i> <i>WARNER</i>	
4	4	CELINE DIO <i>LET'S TALK ABOUT LOVE</i> <i>SONO</i>	
5	5	MARCELOS <i>D PARASSO</i> <i>SONO</i>	
6	6	SPICE GIRLS <i>SPICE WORLD</i> <i>SONO</i>	
7	7	PROLY BORDO <i>QUARTE TUDO</i> <i>SONO</i>	
8	8	MAGSA JANA <i>PIRES</i> <i>JOYCE WHISTPOETS</i> <i>SONO</i>	
9	9	KELLY FAMIL <i>GROWING UP</i> <i>SONO</i>	
10	10	SANTANA <i>SUMMER DREAMS</i> <i>GLOBAL</i>	

DENMARK (Danish/Norwegian) 11/25/97

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	CANDLE IN THE WIND 1997 <i>ELTON JOHN</i> <i>SONO</i>	
3	3	SPICE UP YOUR LIFE <i>SPICE GIRLS VEIN</i>	
4	4	SUNSHINE DANC' <i>STYRENE</i>	
5	5	THE NEW SADDI' B'ITALE	
6	6	AVENUES <i>REFUGEE CAMP</i> <i>ALL STARS FEAT PRAS</i>	
7	7	DA VA THINKE MI' BEKAY N' TRANCE FEATURING <i>ROD STEWART</i> <i>ALL ABOUT THE WORLD</i>	
8	8	MEMORY REMAINS METALLICA <i>WARNER</i>	
9	9	FIRE WATER <i>REFUGEE CAMP</i> <i>ALL STARS FEAT PRAS</i>	
10	10	SOFT TISS'G ONE <i>JANET JACKSON</i> <i>WARNER</i>	
ALBUMS			
1	1	SPICE GIRLS <i>SPICEWORLD</i> <i>VEIN</i>	
2	2	METALLICA <i>RE-LOAD</i> <i>WARNER</i>	
3	3	NOVA <i>SONO</i>	
4	4	O.A.D. <i>SPIMATIC</i> <i>SONO</i>	
5	5	DAZE <i>SUPRE HERO</i> <i>SONO</i>	
6	6	EROS RAMAZZOTTI <i>EROS</i> <i>SONO</i>	
7	7	SHADOWS <i>WINDUPFUL SHADOWS</i> <i>SONO</i>	
8	8	NEPER HERO <i>DAZE</i> <i>SONO</i>	
9	9	AGUA <i>AGUARDIAN</i> <i>WARNER</i>	
10	10	BACKSTREET BOYS <i>BACKSTREET BACK</i> <i>SONO</i>	

FINLAND (Romanian/Finnish) 11/25/97

THIS LAST WEEK	LAST WEEK	TITLE	ARTIST
1	1	SINGLES	
2	2	THE MEMORY REMAINS METALLICA <i>WARNER</i>	
3	3	SMACK MY BRATH UP <i>PRODIDY</i> <i>SONO</i>	
4	4	SUPERHERO <i>DAZE</i> <i>SONO</i>	
5	5	NEPER HERO <i>DAZE</i> <i>SONO</i>	
6	6	SPICE UP YOUR LIFE <i>SPICE GIRLS VEIN</i>	
7	7	NEPER HERO <i>DAZE</i> <i>SONO</i>	
8	8	LIKKA <i>APPLA</i> <i>SONO</i>	
9	9	DA VA THINKE MI' BEKAY N' TRANCE FEATURING <i>ROD STEWART</i> <i>ALL ABOUT THE WORLD</i>	
10	10	BARBIE GIRL <i>AGUA URUGUAY</i>	
ALBUMS			
1	1	METALLICA <i>RE-LOAD</i> <i>WARNER</i>	
2	2	LEVER <i>THE LEVITAS</i> <i>REKORDDI</i>	
3	3	DOO HONNIT <i>HYVA TUNTA JA HUOMENTA</i> <i>SONO</i>	
4	4	EROS RAMAZZOTTI <i>EROS</i> <i>SONO</i>	
5	5	BARBARA STRISAND <i>TIMBLESS</i> <i>SONO</i>	
6	6	JOLLI <i>SONO</i>	
7	7	THE EDWARDS <i>THE EDWARDS</i> <i>SONO</i>	
8	8	THE DOORS <i>THE BEST OF THE DOORS</i> <i>GLOBAL</i>	
9	9	ULTRA <i>ERA</i> <i>KROKETT</i> <i>SONO</i>	

SOUTH AFRICA: In the genre of township pop, in which the turnover of acts is sometimes breathtakingly quick, it can be difficult to establish a lengthy career. But after seven years in the industry, the group Twins have achieved the top position as one of the country's foremost contemporary acts with the release of their third album, "Higher And Higher" (Gallo Record Co.). A dense and textured mix of R&B and local township grooves, the 15-track album was written and produced by the group, which comprises two pairs of identical twins: Lucky and Nhlanzhi Shabangu and Percy and Leslie Sithole. "Higher And Higher" follows the Twins' previous album, "Shona Phlams" (Get Down), which has achieved platinum certification (50,000 units). The Twins' recent sales success and frequent sold-out live shows in both local and surrounding territories are a far cry from the group's fraught beginnings, when it was signed to Zee Sool Music, a record company run by Zini Mandela, daughter of President Nelson Mandela. "When we first formed, many people thought we were a novelty act and we were inexperienced," says Nhlanzhi Shabangu. "But with this album and our last we show that we're here to stay. It's not easy when you're working in such a competitive musical style, but we always aim to reach higher and higher." **DIANE COETZER**

AUSTRIA: Reinhard Stranzinger, formerly the guitarist with Hubert von Goisern & The Alpinkatzen and now known simply as Stranzinger, has released his debut, mostly self-written solo album, "Ona Olna Nix" (All Or Nothing), on BMG Ariola. The first single, "Da Triff Soss Heim" (The Devil Shows Grab 'Em), takes a critical look at a contemporary society in which money and power are valued above all else. The second single is a cover of Bruce Springsteen's "All Or Nothing At All." Stepping into the limelight as front man of his five-piece band, Stranzinger sings with a powerful, gravely voice driven by his blues-rock guitar. Singing in an Austrian dialect, he covers familiar territory with the lyrics of "Rock'n Roll Star" (not the Oasis song) and "Working Class Hero" (not the John Lennon song), while on "Voda" he takes a stand against right-wing radicalism and the incitement of hatred toward foreigners. Currently on a tour of Austria, Germany, and Switzerland, Stranzinger and his band—Clemens Marx (guitar), Christian Scheitner (keyboards), Walter Cikan (bass), and Bernd Kienner (drums)—are scheduled to headline their own tour in 1998. **ELLIE WEINERT**

TURKEY: For more than a decade, Turkish artists have been looking for a door to international markets, and with little success. Now, an alternative route has opened up with the growth of world age music, and one of its first to take advantage of it is composer/manager/instrumentalist Hasan Cibak Orer with his newly named album "Re-formation" (Sony Music Turkey). A collection of Turkish classical compositions designed to internationalize the sound and appeal of such music, "Re-formation" offers finely executed, thoroughly modern arrangements of Ottoman court music from the 18th and 19th centuries. The result is an agreeable set of melodies played on traditional Turkish instruments (few, never, kornet) as well as on fretless and acoustic guitars, violin, piano, and other more familiar modern instruments, often underpinned by a synthesized rhythm track. The artistry of the arrangements lies largely in their preservation of an authentic feel despite their modern presentation. The album's limited appeal here in Turkey is understandable. Classical purists are showing mild interest, at best, while the sound clearly does not fit with the more common style of Turkish pop. Orer is a well-known name in Turkey, but a foreigner, and as such it succeeds. "I'm a world musician," Orer says. "This album is intended to catch the world line." **ADRIAN BIGGS**

U.K.: The sound of Britain's burgeoning Asian underground finally joined the mainstream in November with a major performance at the Royal Festival Hall, one of London's most prestigious concert venues. The fusion of Eastern influences and contemporary Western dance beats pioneered by second-generation U.K.-Asian acts has long been tipped as the next big thing in the country's pop charts. March 28, 1997, was the night that made the evening an event rather than a mere concert. DJs from the innovative U.K.-Asian label Outcaste mixed breakbeats from the compilation "Untouchable Beats" in the bar area outside the main hall. "The U.K.-Asian scene is officially no longer underground but a sound whose time has come," declared David Jones of the promoter Sproiser after the show. **NIGEL WILLIAMSON**

DENMARK: With its 1989 album, "No Fuel Left For The Pilgrims," D.A.D. became the first Danish hard rock band to break through internationally. Now the group is back with its eighth album, "Simpatico" (EMI-Medley). While its award-winning "Hjelpselvsein" album from 1995 featured elements of heavy metal, the new release goes back to the earlier style with an advance of an album due in February. Adding to an atmosphere that has made the evening an event rather than a mere concert, DJs from the innovative U.K.-Asian label Outcaste mixed breakbeats from the compilation "Untouchable Beats" in the bar area outside the main hall. "The U.K.-Asian scene is officially no longer underground but a sound whose time has come," declared David Jones of the promoter Sproiser after the show. **NIGEL WILLIAMSON**

Sweden's Magoria Gets Worldwide Exposure On CNN

AS GLOBAL events have unfolded on CNN International in recent weeks—the currency crisis in Asia, the U.S.-China summit in Washington, D.C., the monetary union debate in Europe—fans of congratulations and interest have rolled into the Stockholm offices of independent Swedish music executive Hans Eider.

The reason? Since mid-October, Eider's UFO Records has been on CNN International for an unusual and highly targeted pre-release advertising campaign for singer/songwriter Magoria, whose debut solo album, "The Divine Child," is being licensed worldwide by the Swedish indie.

The year-long campaign of 2,000 30-second spots for a music project as a first for CNN International cast a spokeswoman for the cable news operation in London. CNN International reaches some 100 million homes outside the U.S., including 78 million households in Europe, with the balance in Asia, Africa, the Middle East, and Latin America. "Magoria came up because of a big fan of CNN," says Eider. "You're reaching radio people, business people, banking people, and people who shape opinions in the world—and so many music buyers as well."

Magoria initially made her name across Europe in 1994 with a number-one music single, "On The Divine Child," she has turned to a more adult-contemporary "universal pop" style that was more suitable for exposure via CNN. She is Eider, who previously had international success with more dance-driven UFO acts like Freebie.

Eider's 6 years in the Swedish music business have taught him the value of television exposure. In this case, reaching potential worldwide partners was key. Also, in CNN's news environment, the ads for Magoria stand out far more than they would on music television outlets like MTV says Eider.

"You know that CNN doesn't reach everyone," he says. "But you have to start a buzz. And the campaign has run for one year to start that buzz."

"The Divine Child" will first reach retailers in Scandinavia in January and worldwide, with distribution via CDs/America Music. Beyond those markets, says Eider, the first country that will release the album is Germany. Eider has teamed up with the Moscow-based Soyuz label, which he says previously worked with Freebie "and did a brilliant job."

Expressions of interest in Magoria have already come into UFO from labels in Asia as a result of the

CNN exposure, says Eider, who expects to strike a deal that region next year. Although CNN International's programming and the Magoria spots are not seen in the U.S., they do reach American executives traveling abroad. Eider hopes to target the U.S. for Magoria next spring.

Eider is not placing all his marketing efforts on CNN. However, he also has turned to the Internet, where information on Magoria is available at www.magoria.com. Selections from the album will be available at the CNN online music sales site (www.mcy.com) beginning in December.

HOME & ABROAD



by Thom Duffy

JOE GRUBECKY's new album, "Coming Home," is the latest collection of finely etched, "filching roots-rock" tunes, some of the most understated songwriters. And like his 1990 album "American Babylon," this disc has been hailed as a masterpiece.

Grubecky has been signed for Europe by the French label Musidisc, known for its work with Dylan. What did Anglo Plugging (for the trio), but we didn't know how much. Radio stations in Newfoundland took it to right away. It hasn't been unusual to hear "No Change In Me" since it became a day on St. John's-based radio stations (a) KIXX Country (CRJX), VOWR, and Oz FM (CHZQ).

"No Change In Me" on the air; we immediately got an amazing response too," reports Ken Ash, PGM of KIXX. "The trio is raw right now, but it has a long way to go. Their biggest asset is their potential."

Also impressed is top Canadian Celtic-based singer John McDermott, who has been a major force in McDermott's endorsement is significant. Prior to becoming nationally known, such Eastern Canadian Celtic-based acts as our with Sam MacMaster and Evans & Doherty toured with him. "What appeals to me about them is their harmonies and [musical] sensibilities," says McDermott about the sisters. "The blend of their voices is just fabulous."

"The Ennis Sisters have been selling quite nicely well here," says Tony Ploughman, assistant manager here at Fred's, a music retailer in St. John's. "They are somewhat akin to the Rankin Family in style, more pop traditional than Celtic. They are a great, original, fun, and joyful group, like opening for the Punters and Jimmy Wilfen that was a popular for the three acts. That is a real bonus." Ploughman says he is looking forward to the group's appearing at the June album launch in St. John's (organized by Peter McKenna, president of Entertainment Unlimited and manage-

Ennis Sisters' 'Rose' Blooms Quickly Newfoundland Trio Is A Local Favorite

■ BY LARRY McLANE

TORONTO—Many music industry figures in Eastern Canada are incredulous about the swift success of the Ennis Sisters, a folk-style vocal trio from St. John's, Newfoundland, who independently released their debut album, "Red Is the Rose," June 25.

Living in the most economically depressed and isolated province of Canada, Maureen, (20), Karen (18), and Teresa (16) had less than a handful of professional performance between them before recording the album. Recorded and mixed at First City Productions in St. John's with \$20,000 Canadian provided by their parents, "Red Is the Rose" has sold approximately 6,000 copies, according to Maureen. The sales have been brought in St. John's, a hotbed of traditional grassroots musical activity, and treasury a significant amount of local media attention.

"We can't keep up with the demand, which has been so high that we're on the local level," says Robert Buck, VP of operations for Tydemark Music and Distribution in St. John's, which distributes the album in Newfoundland. "The real treat [for their success] is they are being played."

Adds Maureen, "People kept telling us to put out a CD, but we thought it'd be taking a big risk. However, we made back our money in two years."

The girls' father, John, says that he and his wife, Celie, were quite apprehensive at first about whether they would be able to handle the success. They ordered 1,000 CDs and 500 tapes, we thought that, perhaps, we'd be keeping them in the basement for a while," he says. "I mean, 'No Change In Me' [for the trio], but we didn't know how much. Radio stations in Newfoundland took it to right away. It hasn't been unusual to hear 'No Change In Me' since it became a day on St. John's-based radio stations (a) KIXX Country (CRJX), VOWR, and Oz FM (CHZQ).

"No Change In Me" on the air; we immediately got an amazing response too," reports Ken Ash, PGM of KIXX. "The trio is raw right now, but it has a long way to go. Their biggest asset is their potential."

Also impressed is top Canadian Celtic-based singer John McDermott, who has been a major force in McDermott's endorsement is significant. Prior to becoming nationally known, such Eastern Canadian Celtic-based acts as our with Sam MacMaster and Evans & Doherty toured with him. "What appeals to me about them is their harmonies and [musical] sensibilities," says McDermott about the sisters. "The blend of their voices is just fabulous."

er of the Punters and Wilfen, few people in the city's tightly knit musical community knew the trio. "People came out afterwards talking about the Ennis Sisters," recalls Ash.

Since the album's release, the Ennis Sisters have had a packed touring schedule. Performing as part of Newfoundland's yearlong Cabot Celebrations, the trio appeared in front of 10,000 at the departure of a replica of Italian explorer John Cabot's ship the *Matthew*; sang Oct. 30 with the Newfoundland Symphony Orchestra; and performed Nov. 9 at the Music Industry Awards in Newfoundland and Labrador Awards in St. John's, at which "Red Is the Rose" was named folk album of the year.

With two years completed at Memorial University in St. John's, majoring in folklore and linguistics, Maureen has taken this year off to concentrate on the trio. Both Karen, in her first year at Memorial University and Teresa, in grade 11 at Holy Heart of Mary High School in St. John's, are now finding it difficult to balance school with the group's increasing commitments.

"We don't have a social life anymore," says Teresa. "Music and school, that's all we're doing." The album was helmed by executive producer Gary O'Driscoll and Maureen's guitar teacher, Anne Devine Pitzer. "Anne didn't have that much [production] experience, so we were very close in learning together," says Maureen. "I never left the studio. We would pull all-nighters and work 18-hour days."

Maureen is trained in piano, guitar, and violin. Maureen is, unquestionably the ace centerpiece. On the album, she sings lead, plays rhythm guitar, and wrote five of the album's 12 songs. She was instrumental in formulating all of the selections' exquisite arrangements.

Maureen admits to being the band's driving force. "I'm the only one that is a group effort," Karen and Teresa cheer, but it has to be a music career, but I'm all I've wanted since I was 6," wrote five of the album's 12 songs. She was instrumental in formulating all of the selections' exquisite arrangements.

Maureen admits to being the band's driving force. "I'm the only one that is a group effort," Karen and Teresa cheer, but it has to be a music career, but I'm all I've wanted since I was 6," wrote five of the album's 12 songs. She was instrumental in formulating all of the selections' exquisite arrangements.

According to Maureen, the girls' voice teacher, Kellie Walsh, suggested the three perform together at the local Kiwanis Music Festive. Maureen and Teresa had been performing as a duet in the competitions when Walsh suggested that Karen, the 13th, join them. Says Karen, "I used to sing with Maureen and Teresa but not in front of people. I was scared to sing [publicly]."

came after Maureen met friend Patrick Moran last year at a party and he backed her performing her composition "The Traveller." Recalls Maureen, "He played the acoustic backup and making it up as we went along. I thought, 'Oh my God, that can't be my song.'"

Recorded from January to March, the album features backing vocalists (fiddle), Pitzer (bass and guitar), O'Driscoll (guitar), Carl Peters (guitar), Sonny Hogan (drums), and Brian Way (guitar). Maureen plays rhythm guitar and Karen performs on tin whistle.

Says Maureen, "Every song we recorded, we would then listen to it for days and say to each other, 'Can you believe this is us?' We [recorded] song by song. I don't remember saying, 'I want this or that song on the album.' It fell into place. The musicians caught every song on the album beautifully. They fully transformed my songs."

It was Sean Sullivan, an Irish singer who had been jamming with them since they were 12, who suggested the trio for the sisters such songs as Charlie McGettigan's "If Anything Happles To You" and Eric Bogie's "Somewhere In America," which are on the album. The set also features J.R. Shannon's "An Irish Lullaby"; Maureen's original composition; and such traditional songs as "The Leaving Of Liverpool" and "The Crown's Little Maid."

Sullivan insisted that Maureen include her own songs on the album. "I was really nervous about putting them on the album, but I had a lot of confidence in them," but Sean said they sounded really good."

Interestingly, two of the album's most popular, the chilling renditions of songs that have been recorded by better-known acts. "No Change In Me," written by Murray McLauchlan and Ron Hynes, had been cut by McLauchlan and Hynes, but he never carried this year; O'Driscoll's remarkable "Out From St. Leonard's," chronicling the pilgrimages of Newfoundlanders and Canada's mainland since the 1960s, is connected to the Irish Descendants, who recorded it on their 1993 debut *WEA* album, "Out To The Sea."

"I thought the lines of [the Irish Descendants' version] were too quick, so I slowed the song down so you could hear the story. It's [about] a Newfoundland ghost town. I figured I could point that with our three voices. We got into it, and I loved my arrangement so much I wanted it on the album. [With the arrangements] I tried to capture that feeling of people [leaving Newfoundland] to get work, but that's their still hope here."

MAPLE BRIES

AT MUCHMUSIC video network, John Jones becomes senior music programmer and producer, and also becomes music programmer, and David Kines, director of music operations, becomes the network's program manager.

Merchandise & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER-TAINMENT • ACCESSORIES

Better Games Bring Bigger Profits

Improved Technology, Lower Prices Boost Biz

■ BY DOUG REECE

LOS ANGELES—With the close of 1997, it's clear that electronic gaming remains one of the hottest and quickest-growing segments of the entertainment industry.

As probed by the Interactive Digital Software Assn. (IDSA), 1997's year-end gaming revenue will reach \$5.3 billion. That's \$1.6 billion more than the gross in 1996.

IDSA president Doug Lowenstein says this figure is partly due to a bottom-line improvement in technology and in game concepts that should carry over into the new year.

"The new hardware is permitting more creativity in these products, and we're seeing a consumer interest develop because the quality of the entertainment experience keeps getting better and better," he says. "In terms of overall market, we see no reason not to expect the first quarter of 1998 to continue on an upward trend."

Critical factors Lowenstein cites for the industry's optimistic view are a growth in international markets, as well as healthy sales of

game-console systems here. With Sony, Sega, and Nintendo all dropping the prices of their premier consoles (PlayStation, Saturn, and N64, respectively) to \$150 this year, the installed base has grown steadily.

As a result, game developers are finding an ever-increasing audience for their wares.

Anticipated first-party titles for PlayStation include "NBA Shootout '98" and "Cardinal Sin."

Activision's "Apocalypse" and 3D "Pitfall" games for the system will also bow, along with Electronic Art's "March Madness 1998" (PlayStation), Windows 95. The latter will feature eight women's basketball teams, as well as 108 men's teams.

STRATEGIC PLANNING

Strategically placed to bow at the opening of the baseball season, Nintendo's "Major League Baseball Featuring Ken Griffey Jr." is on deck for a March 30 arrival. Other major Nintendo titles include "Banjo-Kazooie," developed by Rare, makers of "Donkey Kong Country," and "Killer Instinct."

There has been some controversy, however, surrounding Sega, the third-largest hardware maker in the home-console industry.

Developers like Core have already announced they will no longer create games for the flagging Saturn platform. Amidst this news, speculation has arisen that the company may withdraw completely from hardware manufacturing and concentrate on developing titles for existing console systems.

Sega VP of communications Lee

McEnany scoffs at the suggestion that the company will retreat from the hardware business.

"We have no intention of going away at all, and any rumors that we are could work to our advantage," says McEnany. "You forget you're out there."

In fact, McEnany says, the company will release fewer—but higher-quality—games for its Saturn in '98. Two of its biggest first-quarter titles are "Panzer Dragon Saga" and "Burning Rangers." Both titles feature 3D characters and environments.

(Continued on next page)

Web To Push Marketing Of Vids For The Holidays

■ BY STEVE TRAIMAN

NEW YORK—This holiday season marks the first time online marketing, via the World Wide Web, will play a significant role in selling home video. In fact, the Internet could help propel unit volume past last year's record shipments of more than 115 million cassettes for the top 12 titles.

To get consumers involved, excited, and ready to buy, Web sites will enable them to swing through the vines with Disney's "George Of The Jungle," make sags with Columbia TriStar's

"Men In Black," meet the dinosaurs of Jurassic Park in "Inversura: The Lost World," and battle Mr. Freeze and Poison Ivy with Warner's "Batman & Robin."

Closer relationships between the theatrical and home video divisions have made it easier to "port over" some of the best elements from the movie. Web sites, modifying them for the video pages. As a result, Disney is no longer the only studio to home video to in-house record labels at retail, as it did for "The Lion King."

(Continued on page 22)



LOWENSTEIN

Spec's May Be Ready For Turnaround

Operating Costs Down, Net Loss Up In '97

■ BY ED CHRISTMAN

NEW YORK—While Spec's posted a loss of \$9.1 million in the fiscal year that ended July 31, management has told Billboard that operational changes made last year leave the chain poised for a turnaround in the current fiscal year.

Some aspects of the company's annual report, just issued, bear that out. For instance, in the opening letter to shareholders, Ann Loeff, president/CEO of the Miami-based chain, reports that the merchant eliminated \$28 million in annual operating expenses during the year.

Sales last year were \$65.5 million, down 11.6% from the \$77.5 million the company generated the previous year. The sales decrease is due to the closing of eight unprofitable stores.

The net loss of \$9.1 million, or \$1.74 per share, was about double the loss from the previous year of \$4.5 million, or 96 cents per share. The loss resulted from lower gross margins due to increased competition and store-closing charges and

other write-offs, including a write-off of \$1.5 million, which was incurred because during the year Spec's adopted the Statement of Financial Accounting Standards No. 121, correcting the impairment of long-lived assets, and a restructuring charge of \$21,000. Also, during the year, the closure of eight stores cost the company \$898,000.

In addition to a net loss, the company showed an operating loss as selling, general, and administrative (SG&A) expenses, which were \$28 million, outpaced a gross profit of \$22.8 million. However, if \$3 million in depreciation and amortization is subtracted from SG&A, the expenses were \$25 million, which means that the operating loss before interest, taxes, depreciation, and amortization was \$2.7 million, as compared with adjusted earnings before interest, taxes, depreciation, and amortization of \$1.1 million last year.

In looking at margins, gross profit margin was 32.2%, down a percentage point from 1996's margin. Meanwhile, SG&A, on an adjusted basis, was 36.5% of revenue this

year, up four percentage points from 32.5% last year.

The company finished the year with \$4.1 million in working capital, which marks the second yearly decline. At the end of fiscal 1996, working capital was \$10.8 million, and the previous year it was \$16.7 million.

The company has a \$15 million secured-revolving-credit agreement, with inventory serving as collateral. The total amount available for borrowings is 60% of eligible inventory or \$15 million, whichever is less. At the end of fiscal 1996, Spec's had drawn down \$6.7 million. At year's end, the company had available \$338,000 under the revolver agreement. Cash on hand was \$39,000, down from the \$406,000 the company had at the end of fiscal 1996, according to the company's 10-K filing with the Securities and Exchange Commission.

The revolving-credit agreement was due to expire in May 1998, but the company obtained an extension to Aug. 1, and the lender waived any

(Continued on next page)

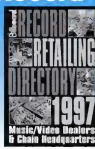


The #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

- phone and fax numbers ■ store names and addresses ■ chain store planners and ■ stores ■ store genre or music specialization ■ audio book retailers nationwide

RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$155 plus \$6 shipping and handling (\$13 for international orders) call (800) 344-7119, in NJ call (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, Dept. BDRD3037, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders processed in U.S. funds only. Please make any necessary name and address corrections above. All sales are final. ©1997

BETTER GAMES BRING BIGGER PROFITS

(Continued from preceding page)

Meanwhile, Sega is hard at work on a new system, whose release date is not known yet.

While fierce competition between both hardware and software developers continues to produce casualties—especially in the home-computer gaming world—it has also yielded a bevy of impressive products.

GRAPHIC IMPROVEMENTS

Intel, which at the start of 1996 helped make PC gaming more than an afterthought, is now the P55C processor chip, broke more good news to game developers in August. While the P55C increased the audio and visual quality of games, Intel's new AGP technology speeds up the flow of graphics. In the first quarter, consumers will begin to see a wider selection of titles that takes advantage of the new chip set.

Paynesia's "G-Police" PC CD-ROM, which was developed this year, will be bundled with computer hardware in the new year.

More traditional PC CD-ROMs from the same publisher include "Shadow Master," "Wings of Destiny," and "Newman Jack Racing."

Meanwhile, GT Interactive, which recently announced its pending acquisition of MicroAge, enters 1996 as one of the industry's behemoths. In the first quarter, MicroAge will publish a new title to Race, developed by Kalisto.

At the same time, Activision will bow Windows-compatible versions of "Battlezone" and "Guns."

ONLINE GAMES

Other Win 95 titles include "Aircraft" from Blizzard, which built its reputation with such popular games as "Diablo" and "Warcraft II." Ion Storm, founded by well-known Quake designer John Carmack, released "Duke 4: The Hell on Earth" in the same period.

Children can look forward to the hybrid Mac/Win 95 CD-ROM "Dis-

ney Interactive Presents Hades Challenge," which will also drop in the first quarter.

The growing popularity of multiplayer online games also hodes well for software companies. Headland Digital Media will release two such games in the first quarter. Its "NetWar" and "Chessmaster Live" games can be downloaded over the Internet at <http://www.netwar.com> and <http://www.chessmaster.com>, respectively, or purchased on Win 95-compatible CD-ROMs at stores.

Other titles, such as Fox Interactive's CD-ROM "The X-Files: Unrestricted Access," also tap into the Internet. Users of this Win 95 and Macintosh-compatible title will have access to an exclusive World Wide Web browser that offers new clues in Scully and Mulder's most dramatic cases.

A Virgin Megastore. Richard Brown, chairman of Virgin Entertainment Group/V2 Records, appeared at the November opening of the Virgin Megastore at the Downtown Disney development in Orlando, Fla. Pictured, from left, are Brown, BMG Distribution president Peter Dinklage, and BMG Atlantic branch manager Tom O'Flynn. BMG distributes V2 product.

SPEC'S MAY BE READY FOR TURNOVER

(Continued from preceding page)

defaults that had previously arisen from violations.

In addition to the remainder available in the revolver, the company had \$1 million available from another lender.

At the end of the year, accounts payable were \$9.9 million, while inventory was \$14.6 million, down from the \$18.7 million the company finished with the previous fiscal year.

During the year, Barry Gibbons, who had been serving as chairman of Spec's, left the company, as did executive VP/COO Jeff Fisher. They were replaced by CEO Don Motta. Other significant events at Spec's during fiscal 1997 include

the creation of Payback, a new customer loyalty program, which now has 70,000 members.

At the store level, the chain has 45 locations, of which 17 are in enclosed stores, with the remainder in strip shopping centers or free-standing locations. All of Spec's outlets are in Florida, except for four in Puerto Rico.

By size, 14 outlets are superstores, measuring 7,000-10,000 square feet, and two are megastores, in Miami Beach and Sawgrass Mills, Fla., each outlet occupying more than 20,000 square feet. Spec's top performing store is the company's 10-K, which shows the chain's average annual revenue per store was \$1.44 million last year. Sales per square foot were \$236, up 3.9% from \$227 the previous year. On a same-store basis, sales were down 0.5%.

Rent, meanwhile, cost \$8.4 million last year, which was 12% of total sales.

In May, Spec's diversified into the music manufacturing business, acquiring three specialty Latin music businesses, now known as DS Latino, which includes a music distribution company, an easy listening Latin music record label, and a recording studio. Spec's didn't break out revenue for that unit.

Total revenue, music included for \$4.4%, up from 1995's total of 81%, and last year it was 82%; video sales were 7% in 1996, down from 10% the previous year; other products, including music accessories, sheet music, T-shirts, magazines, jewelry, and postcards, account for the remainder. Breaking out music sales by format, CDs accounted for 65% of sales, last year, the chain began buying used CDs, but the company's 10-K filing doesn't break out revenue for that business.

newsletter...



N2K, the online music company, reports an eight-fold increase in revenue in its first financial report as a publicly held firm, although the net loss continues to exceed revenue. For the third fiscal quarter, which ended Sept. 30, New York-based N2K posted a net loss of \$6.3 million on \$3.6 million in revenue, compared with a loss of \$3.5 million on \$447,000 in revenue last year. The company says that page views of its online music channel rose to 39.6 million from 5.2 million the year before.

METRO-GOLDFLYN-MAYER (MGM), the movie and home video company that went public in November, has seen its stock rise only 17.75 cents since it began trading Nov. 13 at \$20. After meeting resistance from investors, MGM cut the size of the initial public offering to 9 million shares from 12.5 million. Wall Street was wary because the company has not been profitable.

DICK CLARK PRODUCTIONS reports that net income fell to \$11.5 million in the first fiscal quarter, which ended Sept. 30, from \$308,000 last year because of reduced revenue from TV specials and series. Overall revenue, however, rose to \$14 million from \$10.9 million due to an increase in corporate production. Dick Clark productions produce "Prime Time Country" and "The Weird Al Show."

SONY MUSIC has agreed to use America Online's (AOL) software on select Sony titles in the U.S. and Canada. The first releases to include AOL's software are albums by Michael Bolton and Celine Dion. Consumers whose computers have CD-ROM drives and modems can register with AOL and receive an initial 50 hours of online usage for free.

TRICKMASTER reports that revenue rose 42.3% in the third fiscal quarter to \$89 million from \$62.6 million a year ago. Net profit increased to \$2.9 million in the quarter that ended Oct. 31 from \$2.8 million. The company says it sold 17.7 million tickets in the quarter, an 18.6% increase from 14.9 million last year. Online gross ticket sales totaled \$10.7 million.

K-TEL INTERNATIONAL says that net profit rose 41% to \$1.2 million from \$822,000 in the first fiscal quarter on a 60% rise in revenue to \$55.1 million from \$34.1 million in the same period last year. North American sales were up 50% to \$8.1 million on a \$2.3 million increase in music and consumer products sales and a \$5.8 million rise in sales from media buying and informatics.

RECOTON, the consumer electronics accessories manufacturer, reports that sales rose 37.7% to \$119.9 million in the third fiscal quarter, which ended Sept. 30. Net income increased to \$4.3 million from \$4.1 million a year ago. The sales increase was due largely to the addition of the former International Jensen loudspeaker business. The company also announces that it completed the acquisition of AAMP of Florida, a car audio accessories firm.



THE RECORDING INDUSTRY ASSN. OF AMERICA (RIAA) says that Chicago's Cook County Police Department seized 1,186 bootleg CDs in November from Fred Rose, a Chicago retailer. The recordings were advertised over the store's World Wide Web site and allegedly sold over the Internet and through appointment-only visits to the store. The RIAA says that "a number of discs were recorded to recordable CD media."

MOVIE GALLERY, a video retailer, reports a net loss of \$1.6 million for the first fiscal quarter, which ended Oct. 5, compared with a loss of \$4.6 million in the same period last year. Revenue increased to \$62.5 million from \$61.7 million. The Dothan, Ala.-based chain says that sales from stores open at least a year rose 2%, the first same-store sales gain since the first quarter of 1996. The company owns and operates 860 stores and franchises 106.

TRIMARK HOLDINGS, an independent film and home video company, posts a net loss of \$308,000 in the first fiscal quarter because of higher marketing and selling expenses. Trimark's earnings were also hurt by a poor distribution. In the same period last year, the company had a profit of \$213,000. Revenue increased 2.4% to \$14.5 million.

BLOWOUT ENTERTAINMENT, operator of video departments within mass-merchant and supermarket chains, says it crossed its third-quarter loss to \$877,109 from \$1.7 million a year ago. Revenue fell 2.2% to \$7.7 million. Sales from locations open at one year declined 2.9% in the quarter, which ended Sept. 30.

BORDERS GROUP says that sales from Borders Books & Music superstores increased 31.4% to \$282.3 million in the third fiscal quarter, which ended Oct. 26. Sales from superstores open more than a year rose 74%. The company has announced its terms, which will be effective Jan. 1, 1997, in its early January. Overall, the retailer reports net income of \$300,000 on \$477.3 million in total sales, compared with a net loss of \$2.7 million on \$413.5 million in sales a year ago.

EXECUTIVE TURNTABLE

DISTRIBUTION. Jamon Green is appointed director of national black music sales at Universal Music and Video Distribution in Los Angeles. He was West Coast regional marketing manager at Motown Records.

CHILDREN'S. Howard Nelson is appointed director of integrated marketing at Sony Wonder/SMV in Santa Monica, Calif. He was director of advertising at the Disney Channel Magazine.

MUSIC VIDEO. Kat Malott is named head of creative services and video production at V2 Records in New York. She was director of video production at Island Records.

Nancy Bardawil, based in Chicago, Gerald Casale, based in Los Angeles, and Paul Morgans, based in London, are named directors at Crush Music Video. They were, respectively, an independent director, a director at Warner Bros. Pictures, and a director at Atlas Films.



GREEN

NELSON

MANUFACTURING. Lori L. Boudoin is named president at Mobile Fidelity Sound Lab in Schattop, Calif. She was executive VP/GM.

ASSOCIATIONS. Consumer Electronics Manufacturers Assn. in Arlington, Va., names Todd Thibodeaux VP. He was senior economist of market research at the Electronic Industries Assn.

RELATED FILDS. Thomas R. Ryan was promoted to VP of administration and operations at Sony Music Studios in New York. He was senior director of financial planning at Sony Music.

When you need to know...

right now.

www.billboard.com

Billionaire Online
Member SERVICES
Click Here...

Member Login
Become a Member

Billboard Charts

For the Week Ending
October 11, 1997

The Billboard 200
Boyz II Men debuts at no. 1.
The Hot 100 Singles
Eminem's single to be the
Present Day's debut at no. 1.
Top R&B Albums
Boyz II Men returns to the
no. 1 position this week.
Top Country Albums
Latawa Rimes' single another
week at No. 1.

Billboard online

1997 Fantasy
Billboard
From Your Own
Record Company!

DAILY MUSIC UPDATE

october 7, 1997

Spice Girls Share Their 'Spiceworld'

The Spice Girls launched their second album, 'Spiceworld,' to press in Granada, Spain, last night. The album will be released worldwide Nov. 3; first single "Spice Up Your Life" bows next week. Click here for the full story.

Inside News...

- New: *Hendrix* Set Arrives From Vanda
- *Alan* (Great Lakes) Schedules On Tour
- *Chick* (Romance, Kansas) Tour, Politics Set

Also today:
► View music news from years past at *The D.D. in Music*.

► Get complete daily music industry news with *Billboard Bulletin*.



Spice Girls

We take our responsibility as the music industry's premiere online information source very seriously. Not only do we deliver the leading industry publication to your computer every week, but we do it before Billboard hits the newsstands!

plus...

Billboard

Spotlight Reviews

with Bob Marley

BOB MARLEY / *Dance Of Fire*

PERFORMER: Bob Marley
Musicians: The Wailers



Bob Marley's "Dance Of Fire" has a new energy. After a long hiatus, Marley's music is back, and it's more powerful than ever. The album features a mix of reggae and rock, and it's a testament to Marley's enduring legacy. The album is a must-have for anyone who loves reggae music.

with Reggae percussionists Sly Dunbar, Robbie Shakespeare and the Trenches band of string, congas and organ. Earl Lindo provides special touches primarily by providing lyrics to Marley's songs. "Dance of Fire" is the album's lead single. "Dance of Fire" is the album's lead single. "Dance of Fire" is the album's lead single.

► Click to Review List

Complete access to our archive of Billboard articles and charts dating back to 1946

Industry contact databases

The Airplay Monitors

Over 30,000 artist profiles and discographies

and more - all fully searchable through the World Wide Web.

Check out Billboard Online's special features...

- Tour Search database • Online registration for conferences • This Day in Music database
- Fantasy Billboard Chart Game • Billboard Bulletin • New Release Roundup
- Audio clips from top-charting albums • and more to come!

Tel: 212.536.1402/800.449.1402 • email: info@billboard-online.com

Billboard online

Pay Reductions At Alliance Among Majors' Demands

BACK ON TARGET: Retail Track has been busy the past month following the Camelot Music Chapter 11 situation, among other things, and kind of took its eye off the ball in the other big Chapter 11 case occupying the credit community, Alliance Entertainment. I apologize

to my friends at Alliance for neglecting you.

To bring things up to date: The Alliance management team has just delivered its business plan to its board of directors, which is supposed to have voted on it and distributed it to creditors by the time

this issue of Billboard bits the street. But at the time of this writing, neither has occurred.

Among the things under way as a result of either the business plan or other factors is the closure of the New York headquarters, with the remaining staff moving into the New York space that had housed Independent National Distributors Inc. (IND). Also, Tim Dahlberg, executive VP/COO, has left the company. No word yet on his replacement.

The business plan was to have been voted on and distributed to creditors by Nov. 3. On Oct. 30, Alliance sought a 139-day extension of the exclusivity period for filing a plan of reorganization, which would be built around the business plan. But on Nov. 4, the six major music manufacturers filed an objection to the court, saying that the debtor had not earned the right to seek such an extension. Noting that the business plan was late, the court filing also said the debtor must demonstrate leadership by aggressively reducing existing excessive executive salaries, something which, in the majors' view, has yet to be done. They suggested that the court grant a 75-day extension on exclusivity, until Jan. 31, 1998.

In pushing for salary reductions at Alliance, executives at the majors have been asking for Al Teller, Alliance's chairman, to leave the company, sources say. Teller is widely regarded as one of the leading

music industry executives, but he carries a high salary, in the majors' view, even though it was reduced when the company filed for Chapter 11. Moreover, they argue that if Alliance survives Chapter 11, it will probably be a purely one-stop operation, with its Castle Communications and Concord Jazz labels likely to be sold off. While Teller has had distribution operations reporting to him in the past, he is not considered an expert.

But sources familiar with the Alliance camp say that the majors have never brought up the topic of Teller leaving Alliance.

Sources suggest that the business plan also includes the closure of the Santa Fe Springs, Calif., facility, something which has already been reported by another trade. This is one of the things that the board of directors has to vote on. Sources say that if the Santa Fe Springs facility is shut down, the Alliance One Stop Group would likely keep a sales office in California, maybe as part of an expanded Los Angeles facility. In addition to the Santa Fe Springs facility and the Coral Springs, Fla., warehouse, which probably will be the main distribution center for the one-stop operation, Alliance has long maintained a one-stop in Los Angeles that enjoys a thriving walk-call business.

That facility is the inheritor of the old City One-Stop business, which

(Continued on page 76)

e-mail us at jeffw@sdcd.com

CD's/Tapes/Accessories • Weekly Mailer

SUPER DISCOUNT CD'S

Check Out Our Everyday Low Price on Major Label CD's:	CD List	Our Price
	\$17.97	\$11.80
	\$16.97	\$10.87
	\$15.97	\$10.16
	\$11.97	\$ 7.97

ASK YOUR ONE-STOP TO MATCH OUR PRICES... WHEN THEY WONT, CALL US!

TEL (714) 223-8795 • FAX (714) 724-5162

New Release Discounts • We Accept Credit Cards

RETAIL TRACK

by Ed Christman



Why Settle For A One-Stop One Stop?



Only AEC gives you the most locations. Two worldwide distribution centers. 10 field offices. High fill rate. Deep catalog. 24/7, it's the place more retailers place more orders.

AEC One Stop Group

Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Dallas • Philadelphia • Portland • Omaha • Sacramento • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4569 • Fax 1-954-340-7641

www.aecnt.com



Neverland Comes to Life in an Exciting New Audio Format.

The beloved story of Peter Pan—plus favorite movie songs—together in one audiocassette and hardcover book combination!



A magical consumer value, combining the popular Read Along and Sing-Along audio formats into one package.

Merchandise with the Peter Pan soundtrack, and home video.

Available January 27, 1998.

Share the magic of Disney at our website: <http://www.disney.com/DisneyRecords>

WALT DISNEY RECORDS

© Disney

AFIM Opens Indie Awards To Nonmembers; Now's The Time To Get Pumped For Punk

INDIE AWARDS OPEN UP: In a move that probably will be cheered by a number of independent labels, the Assn. for Independent Music (AFIM) has opened its annual Indie Awards to all independent recordings.

This broadening of the field will probably eliminate what has been an ongoing bone of contention among nonmembers of the indie organization: In years past, the Indie Awards were granted solely to AFIM members, leading outsiders to grouse privately that the trade group was playing with a stacked deck.

However, the new, more level playing field does come with a price to companies that choose not to plunk down their membership fees: A \$25-per-title fee will be charged for participating by nonmember labels.

Submissions for the 1998 Indie Awards will be open through the end of this year. Questions about the submission process should be addressed to AFIM director of special projects Mary Neumann at 518-861-7087. Neumann is also looking for 450 judges for the awards; call her as often as possible if you're interested.

The winners will be announced at the annual awards banquet during the trade group's '98 convention, to be held May 13-17 at the Adams Mark Hotel in Denver.

DNA STAFFS UP: Pip Smith, VP of sales at Distribution North America (DNA), rang up Declarations of Independents to let us know that the Woodland, Calif.-based distributor has hired Gordon Prince as its field marketing director.

Prince, formerly with the indie distributor Motor City in Detroit, will be charged with overseeing DNA's newly hired field marketing reps. "We thought it would be disastrous to hire all these people and have them run around without a point person," says Smith, who adds that the hiring of Prince will free him up to concentrate on DNA's sales efforts.

The reps are now in place in Chicago, San Francisco, New York, Nashville, Baltimore/Washington, N.C., Minneapolis, Seattle, and New Orleans, and Smith says the company is looking for a staffer to handle the Los Angeles territory. The reps will be working all types of accounts in their territories—indie stores, mall-based outlets, Best Buys, and Borders included.

CALLING ALL PUNKS: We've been dipping heavily into an old-school punk bag lately, thanks to major-label compilations devoted to X and the Ramones. And now a couple of indie-label packages—one out now, one imminent—are further enriching the punk in us all.

First up is the Calif.-based Sympathy for the Record Industry's just released "Early Warning," a hand-sewn two-CD collection of previously unissued material by the Gun Club. The great, chaotic L.A. blues-punk combo, which was led by the late Jeffrey Lee Pierce, who died



by Chris Morris

last year (Billboard, April 20, 1996), is heard on five early studio recordings and a live show caught in Buffalo, N.Y., in the '80s; the collection also includes a full CD of 16 solo performances by Pierce.

Sympathy's owner, Long Gone John, has gone the deluxe route with this package: In addition to a regular brilliant-box version (containing a 20-page booklet with notes by ex-Gun Club guitarist Ward Dotsen and drummer Terry Graham), the label has released the compilation in a leather-bound edition of 1,500. It's nice to see Pierce getting his due posthumously.

In January, T.O.N. Records in Bk. will issue the charmingly titled "Beer Wine & Good Food," a collection of live material recorded at the fabled Hollywood, Calif., club Raj's during the '80s.

Raj's was probably the last great punk dive in L.A. Located on Hollywood Boulevard next door to a decidedly down-at-the-heels hotel, the club's subterranean stage played host to the city's best-known punk acts, as well as such out-of-towners as Nirvana, in its heyday. It was even immortalized in Elmore Leonard's novel "Get Shorty." Seedy and wonderful, Raj's went the way of all flesh when the building housing it was knocked down following the 1994 L.A. earthquake.

T.O.N., which is run by Raj's one-time proprietor Dobbs, has unearthed live recordings cut at the club by such L.A. worthies as the Dream Syndicate, Thelouise Monster, the Leonards, the Hangers-on, the Fiends, and the Killer Crows; the label promises more volumes to follow (we hope with some live cuts by the club's most infamous habitués: Top Jimmy, and the High Five). Ah, sounds like old times...

FLAG WAVING: That suave cat on the cover of the new issue of L.A.'s Lounge magazine is none other than Joey Altruda, who has become the standard bearer for Cocktail Nation in the City of Angels: the last couple of years.

Altruda, who has been playing in L.A. since the '80s as leader of such bands as Tupelo Chain Sex and the ska-oriented Jump With Joey, says of his current lounge-scene profile and the music that fuels it, "Somebody finally came around that paid off to me, and I don't think it's going to go away. Some of it's a trend, but there's a substance to the music." It's a trend, says Altruda, that's off his formidable chops in his jazz new Will Records album, "Kingston Cocktail," which laments lounge swing

with bopping Jamaican ska beats and Afro-Cuban rhythms.

He's joined on the all-instrumental record by some top-flight allens. Ernest Ranglin, the fabulous ska guitarist, toured Japan four years ago with Altruda's group (which also included Jamaican singer Laurel Aitkin and saxophonist Roland Alphonso of the Skatalites). Tenor sax ace and veteran session man par excellence Plas Johnson appeared on Altruda's 1995 "Will" album, "Cocktails With Joey." And Hammond B-3 organ monster Red Young is a veteran of his own 10-piece swing band, Red & the Red Hots.

(Continued on next page)



LESS TASTE MORE FILLING

•LOW PRICES •GREAT SERVICE
•WEEKLY SPECIALS •EXCELLENT FILL
CONTACT DISC/CASSETTE/WINE/BEV/STV/
CD SINGLE/CASSETTE/DVD/BLACK-BOX
ACCESSORIES
ASK ABOUT FREE NEXT DAY DELIVERY
1-800-899-DISC (3472)

These are Royce Fortune's Glasses



"I really feel that Valley sees the industry as a two-way street, while other One-Stops just see it as a one-way street. I've been in this industry 37 years, and Valley is and will be my main One-Stop."

Royce Fortune
Fortune Records

This is Royce Fortune's One-Stop

VALLEY RECORD DISTRIBUTORS

"THE ONE-STOP THAT RETAILERS CAN'T STOP TALKING ABOUT"

Toll Free: 1.800.845.8444 • Fax Toll Free 1.800.999.1794
Outside U.S. Call: 916.661.6600 • Fax 916.661.2502
www.valstat.com

SOUTHWEST WHOLESALE

WEEKLY PRICE BLOWOUT!

EXTRA SAVINGS 10% OFF ALL BOX SETS

STOCK UP FOR CHRISTMAS!

Dec. 15th-19th

NEW ACCOUNTS CALL 800-275-4799

UNSURPASSED SERVICE!
COMPUTERIZED CATALOG
INTERNET FULFILLMENT
WEEKLY MAILER
GREAT IMPORT SELECTION
EXCELLENT FILLS
OVER 170,000 SELECTIONS
POSTERS & PROMOS

SOUTHWEST WHOLESALE

6775 Single Road
Houston, Texas 77039
713/460-4300
Fax: 713/460-1400
www.ncosoft.com/~sww

SELL YOUR MUSIC!

Full Color Promo Cards \$95

500 copies

Create Your Own Full Color Custom Promotional Cards Featuring Record Releases & New Bands • Great For Recording & Sound Studios • Market Instruments & Accessories • Perfect For Trade Shows, Fan Clubs, Special Events & More! • Call Now For More Information & A Free Sample Kit!

Modern Postcard™
1-800-959-8365

INDEPENDENTS

(Continued from preceding page)

Describing his current sound, Altruda says, "It's kind of like Jamaican lounge music. If there was such a thing, it'd sound like this."

Altruda hasn't been restricting his activities to nightclubs and recording studios. In August, the L.A. Chamber Ballet's choreographer, Ralford Rogers, used an original suite as the basis for the dance evening "Cocktails With Joey," which won a rave from the Los Angeles Times. "We plan on getting the ballet performed again next year, as well as doing it in New York and abroad," says Altruda.

He has also been extremely active in film music. Earlier this year, Rykodisc released his performances of Daniel Licht's score for "The Winner" (The Salem, Mass. label also reissued Jump With Joey's three albums.) He also had a track in the David Duchovny vehicle "Playing God" and has penned what he describes as 10 "easy listening" songs for the forthcoming Lisa Kudrow/Parker Posey feature "Clockwatchers." Will plans to release the soundtrack album for the latter film next spring.

Altruda, whose involvement with lounge music transcends mere faddishness, says that the health of the genre bodes well for acceptance of his sophisticated music.

"I find now there's bins in record shops that say 'Lounge Music,' and it makes my records easy to buy, rather than just throwing it in the rock bin or sticking it in the jazz section," he says.

RETAIL TRACK

(Continued from page 71)

was bought by Abbey Road, which in turn was bought by Alliance. But through the ownership changes, Sam Ginsburg, GM of Abbey Road's L.A. branch, has run hard over the operation. Last time I checked, that operation was doing about \$8 million annually.

An Alliance filing to the bankruptcy court breaks out revenues to a degree, but not for the Los Angeles operation.

In the month ending Sept. 30, Alliance Entertainment lost \$51.5 million on sales of \$23.1 million, according to the documents. A large portion of the loss was attributed to an asset impairment charge of \$42.1 million.

Gross profit was \$310,000, while selling, general, and administrative expenses were \$6.7 million, which means that the company had an operating loss of about \$6.4 million.

Regarding sales by division, the Alliance One Stop Group accounted for the bulk of sales, with \$21.6 million, while One-Way Records had sales of \$1 million, with the remainder coming from sales at INDI and Concord Jazz.

At the end of September, the company had \$2.85 million in cash, while inventory totaled \$103.5 million.

CONSTRUCTION HAS begun on the new Valley Record Distributors distribution facility. According to a press release, the new facility will measure 300,000 square feet and be

(Continued on next page)

Billboard's 1997 International Latin Music Buyer's Guide puts a world of Latin Music contacts in the palm of your hand!



Over 3,000 listings in 18 countries worldwide lets you reach: record company executives • research music publishers • find a wholesaler or distributor • get in touch with Latin Music radio stations in the U.S. • locate clubs, latin talent and their managers and agents • and much more!

The **1997 International Latin Music Buyer's Guide** is the only directory of its kind published in English and a vital business tool for anyone involved in the Latin Music marketplace!

To order your copy call toll-free:
1-800-344-7119. Outside the U.S. call 908-363-4156. Or send check for \$70 plus \$6 shipping & handling (\$13 for international orders) with this ad to: Billboard Directories PO Box 2016, Lakewood, NJ 08701.

Add appropriate sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only. All sales are final.

BLDGL3167

Merchants & Marketing

'Enchanted Christmas' S's Track Bends Old And New

BELLE'S RINGING: With the recent Walt Disney Records release of the soundtrack to "Beauty And The Beast: The Enchanted Christmas," Broadway luminary Paige O'Hara returns to her memorable role as Belle.

The soundtrack to "The Enchanted Christmas," Disney's latest direct-to-video feature, includes 10 newly recorded songs from the film, along with eight traditional Christmas carols.

Among those also reprising their "Beauty And The Beast" roles in "The

Enchanted Christmas" are Angela Lansbury (Mrs. Potts), Jerry Orbach (Lumiere), and David Ogden Stiers (Cogsworth). New to the "Beauty And The Beast" kingdom are Tim Curry as the villainous pipe organ, Forte, and Bernadette Peters as the Christmas tree angel Anjelouque.

The story is told in flashback, with the main body of the score set before the enchanted household objects turned back into people.

The five new songs were penned by Rachel Portman (a 1996 Academy Award winner for her score to "Tommy") and Don Black (who collaborated with Andrew Lloyd Webber on "Sunset Boulevard" and other works). Holiday carols include "We Wish You A Merry Christmas," "Joy To The



by Moira McCormick

World," and "Silent Night." Also included on the soundtrack is an end credits duet by Peabo Bryson and Roberta Flack. "As Long As There's Christmas": the film version is sung by Belle (O'Hara) and Anjelouque (Peters). "Probably the most challenging aspect of staging Belle this time out was keeping her sounding young while hitting high Ds—I had to avoid doing it like Evita," says O'Hara with a laugh. "Rachel wrote in a wider vocal range than [Beauty And The Beast's composer] Alan Menken did."

O'Hara, in a phone call from Las Vegas, where she is appearing at the Flamingo Hilton in "The Great Radio City Music Hall Spectacular Starring The Rockettes," says she is particularly pleased with the way the Christmas songs came out. Producer Paul Schwartz, she says, "really tried to stay true to the [19th century] time period, as far as arrangements. We used a lot of violin, cello, and viola. Nothing electronic here—we wanted it to sound like an old-fashioned Christmas album."

Some favorite tracks include "What Child Is This," "The First Noel," "The 12 Days of Christmas," and "Do You Hear What I Hear." "O Christmas Tree," O'Hara notes, "is done a cappella with four male singers in a bar-

bershop-quartet harmony. It sounds like they could be caroling outside your front door."

IT'S A FROG'S LIFE: One of the more impressive audio debuts Child's Play has come across recently is a country-flavored book-and-tape-CD series called "Froggy's Country Storybooks," manufactured by Virginia Records of Manassas, VA. "The series has three major elements," says label president Joe Messina: "Classic children's stories which have been reconfigured, narrated by country music stars, and excerpts from the story line's punctuating part of the story line."

The first two thoroughly engaging releases are "Goldilocks And The Three Bears," narrated by Pam Tillis, and "Jack And The Beanstalk," narrated by Bryan White. Each package includes a photo of the artist, a series mascot Froggy and a full-color storybook—no a word-for-word read-along, notes Messina, but an encapsulation of the story. "We're not trying to teach kids to read here—this is purely entertainment," he says.

Entertaining it most assuredly is, filled with humor and down-home touches in the music. "For instance, the feisty heroine fools not only with the Three Bears' porridge but also with their radio, which happens to be playing 'Achy Breaky Heart.'"

The song excerpts fit the stories so

neatly that the uninitiated could be forgiven for thinking they'd been verified for the recordings. In fact, all are from hits originally recorded by the likes of Alabama, Faith Hill, Merle Haggard, the Gatlin Brothers, and Donna Fargo, among others.

"Our staff goes through hundreds of country songs to find ones that fit the stories," says Messina. All have been rerecorded by studio musicians dubbed the Froggy's Country Storybook Players.

Handelman is rickjacking "Froggy's Country Storybook" product in a number of mass-merchant chains, including Hils, Metjer, Shopko, and Venture. "We're part of Handelman's Steak Peaks program," says Messina, "which means we're in listening posts in 1,000 Kmarts."

Independent wholesaler Silo Music of Waterbury, Vt., is distributing the line in boutique children's stores, and M.S. Distributing is handling record stores. Suggested retail price for each package is \$12.98.

"The only thing about product like this is that it has no shelf life," says Messina, who notes that "Froggy's Country Storybooks" are selling not only in country markets but also in areas where country typically does not sell all that strongly.

Messina says Virginia Records "anticipates a minimum of 10 'Froggy's Country Storybook' releases," with the next two titles to be "The Tortoise And The Hare" and "The Emperor's New Clothes." Canadian country artist Terri Clark has signed on to do "The Ugly Duckling."

Messina adds that special titles encompassing holidays and lullabies are also in the offing.

Billboard

DECEMBER 6, 1997

Top Kid Audio™

Compiled from a national sample of retail stores and track sales reports collected, compiled, and provided by Nielsen

THIS WEEK	LAST WEEK	ARTIST/SERIES	TITLE
1	2	VARIOUS ARTISTS WALT DISNEY 62927 (1.28/31.98)	DISNEY'S CHRISTMAS COLLECTION
2	13	VARIOUS ARTISTS WALT DISNEY 62948 (2.99/15.98)	THE BEAST ENCHANTED CHRISTMAS
3	6	BARNEY BARNEY PUBLISHING 9517 (3.98/14.98)	HAPPY HOLIDAYS, LOVE BARNEY
4	9	VARIOUS ARTISTS WALT DISNEY 62952 (6.98/13.98)	CHILDREN'S FAVORITE SONGS VOLUME 1
5	15	READ ALONG WALT DISNEY 62927 (1.98/9.98)	THE LITTLE MERMAID
6	5	VARIOUS ARTISTS WALT DISNEY 62965 (1.98/9.15)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
7	8	VARIOUS ARTISTS WALT DISNEY 62843 (6.98/13.98)	DISNEY'S A SEASON OF SONG
8	NEW	SING-ALONG WALT DISNEY 62942 (1.98/9.98)	THE LITTLE MERMAID
9	4	SING-ALONG WALT DISNEY 62989 (1.98/9.98)	WINNIE THE POOH
10	10	VARIOUS ARTISTS WALT DISNEY 62988 (1.98/9.98)	CLASSIC DISNEY VOL. 2 - 60 YEARS OF MUSICAL MAGIC
11	22	VARIOUS ARTISTS SONY WOODER 17764/EPIC (3.98/13.98)	RUGBY, FISKEY AND FRIENDS' FAVORITE CHRISTMAS SONGS
12	12	VARIOUS ARTISTS WALT DISNEY 62970 (1.98/9.15)	CLASSIC DISNEY VOL. 2 - 60 YEARS OF MUSICAL MAGIC
13	6	VARIOUS ARTISTS WALT DISNEY 62919 (3.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
14	26	READ ALONG WALT DISNEY 62927 (1.98/9.98)	HERCULES
15	8	VARIOUS ARTISTS WALT DISNEY 62962 (6.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
16	18	SING-ALONG BARNEY A BARNEY MUSIC/SONY 2711 (5.98/15.98)	BARNEY'S FAVORITE VOLUME 1
17	11	VARIOUS ARTISTS WALT DISNEY 62971 (1.98/9.15)	WINNIE THE POOH: THE HONEY HUNT SONGS FROM THE 100 ACRE WOOD
18	16	BOBIS KARLOFF SMARTY PARTS 26438 (3.99/13.99)	HOW THE GRINCH STOLE CHRISTMAS
19	16	READ ALONG WALT DISNEY 62927 (1.98/9.98)	TOY STORY
20	14	READ ALONG WALT DISNEY 62924 (6.98/13.98)	THE LION KING
21	21	VARIOUS ARTISTS WALT DISNEY 62965 (1.98/9.15)	CLASSIC DISNEY VOL. 3 - 60 YEARS OF MUSICAL MAGIC
22	23	CELEBRATION KIDS CLASSICS BENSON 054 (3.98/9.98)	CHRISTMAS CAROLS
23	25	VARIOUS ARTISTS WALT DISNEY 62927 (1.98/9.15)	DISNEY'S PRINCESS COLLECTION
25	NEW	READ-ALONG WALT DISNEY 62924 (6.98/13.98)	ARIEL'S CHRISTMAS UNDER THE SEA

Children's records and digital audio picture albums excluded. *Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. **All certification for sales of 1 million units, with total sales indicated by a lettered designation in the report for best sales, and multiple awards with a listing from that exceeds two times. The RIAA multiplies shipments by the number of discs and other items included in the set. ©1997 by Virgin Records Ltd. *Picture discs only. **Picture discs only. Music prices and CD prices are MSRP and WEA labels, in suggested list. Tape prices marked CD, and all other CD prices, are suggested prices, which are projected from wholesale prices by Music Communications, and SoundScan, Inc.

RETAIL TRACK

(Continued from preceding page)

located in Louisville, Ky. That facility, which will be staffed with 300 employees, is slated to be fully operational by June 1998. It will hold about 200,000 audio titles and anywhere from 20,000 to 40,000 video titles.

The new warehouse became necessary with Valley's acquisition of Star Video Entertainment last year. Star and Valley combine to form a national revenue of about \$600 million, according to the release.

JUST AS I was getting ready to head out for vacation, I found a fax from In One Ear, a new record store in Salem, Mass. That store is under the ownership of Larry Cohen, who you might remember as he's been most recently at Lechmere and, before that, at Borders Books & Music.

The press release says that the store will have 150,000 music titles and will feature CD Information Stations, which will allow customers to sample music as well as provide information about the history and content of the album being sampled.

MAKING TRACKS: Steve Maslow is a frequent music industry manager with BMG Distribution, has joined CNA Credit Insurance, in the Monmouth Junction, N.J., office as credit manager underwriter.



NO NOTES

Born To Sing, Too

Born To Sing, Too features 20 more looney-tuned nursery rhymes like "Bitty Bitty Killy," "Ray Biley Spidee" and "If You're Lucky"!

- More quality fun at a popular price - \$3.98 cassette and \$9.98 for CD.
- Warner Bros.' longest support continues through 1998.
- People magazine's December 4 issue features a Baby Looney Tunes Gift Guide
- Baby Looney Tunes products jumped 68% last year!
- Baby Looney Tunes is the #1 selling licensed brand in infant accessories!

STREET DATE: January 13, 1998
(for \$3.98 cassette • \$9.98 for CD)

WEB TO PUSH HOLIDAY VID MARKETING

(Continued from page 71)

Helped by the Web, Warner Home Video and Columbia TriStar are undertaking similar promotions. Add on shelves for CD soundtracks will "leak" into cassette displays for Warner's "Batman & Robin" and Columbia's "Men In Black."

For Warner's it's a national rollout of the earlier Internet version of "Music From And Inspired By The Batman & Robin" Christmas Figure," featured on the Prology network when the movie premiered (Billboard, July 12).



Warner Home Video's World Wide Web site features "Batman & Robin," one of a dozen direct-to-sell through movies that are getting Internet attention this quarter.

Disney's Daily Blast, a new online service, "It's the first time we've partnered with Disney Online in a consumer promotion for a key title release," Goldberg says. "It demonstrates the importance of online marketing as opposed to traditional offers in a consumer context."

Disney's theatrical site for the movie has gotten such great response that Goldberg says a number of key elements have been incorporated in the home video site. Among the features: "Journey Through The Jungle," "Help George Build A Treehouse," and the "Bongo Game." An in-pack coupon with "The Absent Minded Professor" and "Son Of Flubber" is also promoted. "George" buyers can get a 82 rebate. "Men In Black," the runaway hit that's expected to be Columbia's biggest seller, is the recipient of the studio's biggest promotional campaign, according to marketing VP Nancy Harris. One immediate bonus is co-star Will Smith's "Men In Black" music video on VHS and laserdisc.

Bausch & Lomb is the major partner, offering a \$10 mail-in rebate coupon for Ray-Ban Predator 2 sunglasses worth at least \$50 and bought between Nov. 15 and Feb. 28. Some of the 5,000 participating Ray-Ban outlets will offer a \$5 mail-in rebate with any sunglasses purchase. Others are even stocking "Men In Black" to facilitate eyewear buys.

(Continued on page 82)

Top Pop. Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND PACK SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY SoundScan		
		WARRANT'S NUMBER DISTRIBUTION LABEL. DISK LIST PRICE		
		** NO. 1 **		
1	2	KENNY G	MIRACLES—THE HOLIDAY ALBUM	45
2	15	SONOCTRAC & MICK DEANE	THE LITTLE MERMAID	31
3	3	METALLICA	METALLICA	628
4	1	MASTER P	GHETTO'S TRYING TO KILL ME	1
5	7	MANHHEM STEAMROLLER	CHRISTMAS IN THE AIR	3
6	5	SONOCTRAC	GREASE	29
6	5	PINK FLOYD	DARK SIDE OF THE MOON	33
7	4	MICHAEL BOLTON	THIS IS THE TIME—THE CHRISTMAS ALBUM	1079
8	12	MARIAH CAREY	MERRY CHRISTMAS	13
9	29	HARRY CONNICK, JR.	WHEN MY HEART FINDS CHRISTMAS	37
10	19	FLEETWOOD MAC	GREATEST HITS	28
11	6	MANHHEM STEAMROLLER	A FRESH AIR CHRISTMAS	36
12	77	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	60
13	22	VARIOUS ARTISTS	JOCK JAMS VOL. 1	127
14	9	AMY GRANT	HOME FOR CHRISTMAS	40
15	32	ELTON JOHN	GREATEST HITS	501
16	8	BARBRA STREISAND	A CHRISTMAS ALBUM	40
17	13	ALAN JACKSON	THE GREATEST HITS COLLECTION	109
18	33	METALLICA	...AND JUSTICE FOR ALL	491
19	25	MANHHEM STEAMROLLER	CHRISTMAS	491
20	37	BOB SEGAR & THE COVER BULLET BAND	GREATEST HITS	61
21	12	JAMES TAYLOR	GREATEST HITS	370
22	12	THE POLYGRAM HISTORICO	TRAGIC KINGDOM	319
23	14	NO DOUBT	THE WOMAN IN ME	143
24	23	SHANIA TWAIN	THE WOMAN IN ME	143
25	44	JOHN DENVER & THE MUPPETS	A CHRISTMAS TOGETHER	11
26	54	WANESSA WILLIAMS	STAR BRIGHT	13
27	11	JOHN DENVER	JOHN DENVER'S GREATEST HITS	181
28	16	BOB MARLEY AND THE WALKERS	LEGEND	441
29	24	ALAN MORISSETTE	JAGGED LITTLE PILL	128
30	21	FLEETWOOD MAC	RUMOURS	351
31	41	METALLICA	RIDE THE LIGHTNING	155
32	35	METALLICA	MASTER OF PUPPETS	372
33	34	SARAH McLACHLAN	FUMBLING TOWARDS ECSTASY	167
34	35	WESTWIND ENSEMBLE	CHRISTMAS TRIBUTE TO MANHHEM STEAMROLLER	6
35	38	KENNY ROGERS	THE GIFT	6
36	18	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOLUME 1	50
37	43	CELINE DION	THE COLOUR OF MY LOVE	101
38	25	BEASTIE BOYS	LICENSED TO ILL	325
39	—	NEIL DIAMOND	THE CHRISTMAS ALBUM	43
40	39	SAROLINE BULLY	40 202 TO FREEDOM	26
41	33	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	506
42	28	JIMI HENDRIX	GREATEST HITS VOL. 1 & II	213
43	—	JIMMY BUFFETT	CHRISTMAS ISLAND	15
44	—	ELVIS PRESLEY	IF EVERY DAY WAS LIKE CHRISTMAS	34
45	—	GUNS N' ROSES	APPETITE FOR DESTRUCTION	141
46	—	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS	62
47	39	EAGLES	HELL FREEZES OVER	153
48	31	ELTON JOHN	GOODBYE YELLOW BRICK ROAD	133
49	42	VARIOUS ARTISTS	CLASSIC DINETY VOL. 1—60 YEARS OF MUSICAL MAGIC	56
50	34	JIMMY BUFFETT	SONGS YOU KNOW BY HEART	256

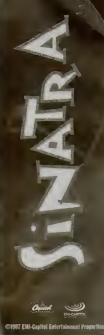
Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or releases of other labels. Total Chart Weeks column reflects combined weeks title has appeared on the Billboard 200 and Top Pop Catalog Albums. *Recording Industry Association of America (RIAA) certification for sales of 500,000 units. **RIAA certification for sales of 1 million units, with multiplatinum sales indicated by a diamond following the asterisk. **RIAA certification for sales of 2 million units. Most best-selling, and CD prices for BMG and UTA. Labels are suggested lists. Prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ** indicates past or present Heatsaver title. ©1997, Billboard Publications, and SoundScan, Inc.

EVERY DECEMBER WE CELEBRATE AN IMPORTANT TRADITION.

Happy Birthday Frank

December 12th

The Voice. Or Blue Eyes. The Chairman of the Board. In his formidable reign of a crazy kingdom called blue biz, Frank Sinatra has built a career on calling the shots with inherent poise. This December, please join us in wishing the best to the best.



U.K. Gov't Proposes Easing Vid Rules Minister Looks To Lessening Bureaucracy

■ BY SAM ANDREWS

LONDON—Keen to attach the label "new" to anything it touches, Britain's Labour government can add the adjective to its relationship with the country's video industry, often the butt of jocular remarks about screen violence and pornography from members of the press administration.

Speaking at the recent annual meeting of the British Video Assn. (BVA), Culture Minister Chris Smith stressed the importance of the video industry to job party's policy of open access to all for culture and sports.

"Video's role in promoting access to

things of quality is actually incontrovertible if you look at the figures. Eighty-two percent of British households now own a video recorder," Smith said. "In 1990 cinema admissions reached 123 million, but in the same year 645 million videos were rented. That demonstrates to us an enormous scope on the part of the video industry."

"Think for a moment—even if you discount the video games element—in relation to the movie industry; the reach to ordinary people in this country is far greater through the medium of video than the medium of the big screen. Anyone thinking seriously about the impact of film on the population and the development of the industry has to take video as a central part in that consideration."

It was over censorship, always a flashpoint with retailers, that Smith underlined the break with the Conservatives. From a country burdened with the most stringent regulations, he committed the state to a less bureaucratic and austere approach.

"We will be looking to a regime of sensible regulation with a light touch. We do believe that the work the BVA has already done with its consumer advice panel and the video packs is a major step forward in this respect."

The issue has once again been highlighted in the U.K. by the decision of Channel 5 to broadcast "Natural Born Killers," the current touchstone for screen violence. Warner Home Video withdrew the title from release last year in the wake of the Dunblane school massacre and has so far kept it from the market.

Smith said that there may well be a complete shakeup in how the censorship process is conducted. "The future of

content regulation is something we are very seriously looking at. In a world where the future of broadcasting and the future of telecommunications are merging almost inexorably, it does not make sense to continue to regulate on the basis of delivery platforms.

"It may well be that we end up with a number of distinct and separate regulatory bodies. But we need to ask the question about whether this precise carving up of the regulators is necessary." Education would also help improve the situation, he noted.

"As the public becomes better educated, the demand, I believe, for what one might call the less desirable end of the video spectrum will naturally tend to fall away. People will demand a much broader, higher quality range of cultural things."

His comments were much welcomed by the industry, with BVA director general Lavinia Garcia saying that the new accent on communication was refreshing in comparison with the previous government. "Everyone will benefit from a dialogue," she said.

Smith connected video to the larger themes undertaken by the recently opened creative industries task force, which numbers producer David Puttnam, Virginia's Richard Branson, clothes designer Paul Smith, and Creation Records boss Alan McGee among its representatives.

"If you look across the board at the creative industries, they account for something like 50 billion [pounds] worth of economic activity through the course of a year. That is a major slice of the gross domestic product, and it is more than the whole of manufacturing."

(Continued on page 52)

Live, From Las Vegas... Jeffrey Fink, LIVE Entertainment's executive VP of sales, marketing, and distribution, outlined the company's first-quarter video plans (heavy on sell-through and DVD) during the firm's annual presentation for key retailers Oct. 28-30 at the Treasure Island Hotel. Enjoying the party and the sales prospects, from left, are Slim Meyers of Baker & Taylor Video; Amir Malik, LIVE Entertainment co-president; Vern Troes of Ingram Entertainment; and Fink.

Rental's Not Dead Yet For Buena Vista; On NYC Streets, Pirates Ply Their Trade

RENT PARTY: Buena Vista Home Entertainment ("Video" has been dropped) brought distributors to Disney World in Orlando, Fla., to reward them for meeting Christmas rental goals and to build enthusiasm for 1998. Considering the flabby state of the rental market, in Buena Vista besting a dead horse?

Hardly, says North America GM Mitch Koch: "We think the perceived woes of the business are overblown." Part of the problem is that the Cassandras are looking too far ahead. "The rental trade is weighed down with things that aren't there just because of it," he maintains—the same "information super-highway" bugbears that failed to materialize all this decade.

Buena Vista does have a perspective different from that of the competing studios and independents. Disney created, and still dominates, mass-merchant sell-through. It only entered rental in a serious way in the early '80s, when the studio started cranking out action-adventure titles like "Con Air," which just hit pre-booked 600,000 cassettes. (The total, says Koch, includes the full-price equivalent of leased units delivered to Rentrak and Super-Conn revenue-sharing customers.)

For next year, Buena Vista has extended its average pay-per-window from 50 days to 60 days in an attempt to pacify video retailers desperate for better protection against the onrushing cable hordes. The Video Software Dealers Assn. says its data indicate that Hollywood's buffer zone has widened in the past year, but members warn more. Buena Vista draws the line well on this side of 90 days. "We know that's not going to happen," Koch emphasizes. Some of its better titles will move over two months' protection. "G.I. Jane," with Demi Moore, and "Mimic," with Mia Sorvino and human-size bugs, have 50-day windows.

Koch won't discuss numbers but claims Buena Vista's rental and sell-through revenues have shown double-digit growth in 1997. That would value home video at \$2.5 billion, based on our 1996 market share report (Billboard, Jan. 25). The surge this year belies earlier reports that cassette volume has diminished and matches what we've heard from other sources, who say distributors have never been busier. "These markets are a lot stronger than people think," according to Koch, who thinks shipments of "Beauty And The Beast: The Enchanted Christmas" could reach 10 million units in 1997, making it "the No. 1 movie premiere" (i.e., direct-to-video). The current record holder is "The Return Of Jafar."

DVD license is getting off to a fast start. Koch confirms our list of Dec. 2 releases (Picture This, Billboard,

Nov. 15). "We have orders for more than we can actually deliver," he says. "It caught us a little by surprise, but everybody will get some." Buena Vista's DVD titles carry a \$20.99 suggested list and a \$24.98 minimum advertised price for the bigger hits among them.

GRONN GRAS: In the shadow of the midtown skyscraper that houses 20th Century Fox parent News Corp., you can buy copies of "Anastasia," Fox's first animated feature, and a major sell-through release in 1998. The movie is being marketed with great care. Fox opened in Nov. 14 in

one theater throughout the land, the Ziegfeld in New York. National rollout came a week later.

But by then perfectly abysmal dupes, packaged to look legit, were available from street vendors. So it goes in the world of piracy in the same month that the Motion Picture Assn. of America (MPAA) trumpeted its largest

burst of street-vendor suppliers. The MPAA will just have to keep moving 'em down; like onion grass, they always come back. And why not: The demand is there. The two-man sales team on 48th Street and Avenue of the Americas had eager customers, some buying copies of "The Little Mermaid" (Disney), "Eve's Bayou" (Trimark), "Mad City" (Warner), and "In & Out" (Paramount). We tried "I Know What You Did Last Summer" (Columbia) and found it your typical camcorder-in-theater effort. It was unwatchable.

VIBBITS: Criteria Entertainment has won distribution rights to the Criterion Collection, the premier laserdisc label. Prices will be on the high end of the DVD scale at \$29.99-\$39.99. Titles slated for the February launch include John Woo's "The Killer" and "Hard Boiled"; "A Night To Remember," the British take on the "Titanic" disaster; Jean Cocteau's "Beauty And The Beast"; Francois Truffaut's "The 400 Blows"; Federico Fellini's "Amarcord"; Akira Kurosawa's "Seven Samurai"; and Alfred Hitchcock's "The Lady Vanishes." Imagine that: DVD releases accounted for 18% of net sales of \$16.4 million in the quarter ending Sept. 30, down from \$17.8 million in the same period last year. The new format wasn't enough to compensate for the 25% decline in "adversely impacted" laserdisc revenues.

Full Moon Pictures, distributed by Amazing Fantasy Entertainment, releases four horror-to-its titles Dec. 9: "Castle Freak"; "Vampire Journals"; "Vampires: The Masters," and "Assault Of The Killer Bimbos." Suggested list price of catalog titles is \$24.95. Newer releases are due starting next year.



by Seth Goldstein



SOME LIKE HOT!



And what could be hotter than sun, sand and the world's sexiest women? *Playboy's Sex on the Beach*. Just in time to give your customers a red-hot winter vacation... while you enjoy sales that sizzle!

PLAYBOY HOME VIDEO
www.playboy.com/entertainment
© 1997 Playboy Entertainment Group, Inc.

HBO Debuts 'Tracey' on Tape; A Paramount Poll

HBO TAKES ON TRACEY. Zany British comedian Tracey Ullman is headed to video stores Jan. 27 with a two-tape collection of episodes from her HBO series "Tracey Takes On..."

Each cassette contains three episodes from the show, which features Ullman playing 10 characters, including Chie, a male taxi driver; doughnut-shop owner Mrs. Nog Nang Nang; make-up artist Ruby Romsine; and homemaker Fern Rosenthal. Each episode revolves around the characters' views of

SHELF TALK

by Eileen Fitzpatrick



performance, fantasy, and the like. Suggested list is \$19.98.

"Tracey" enters its third season in January. HBO Home Video has 25 half-hours prepped for video and will add another 10 when the next season enters.

"The target audience for the show is a hybrid of 'Ab Fab' and British comedy fans," says HBO VP of marketing Cynthia Rhee. "The great thing about Tracey is that she's incredibly well known, but people haven't had their fill of her." Now says HBO has an opportunity to score big with the video since a relatively small portion of VCR owners also subscribe to pay cable services. "Even if every HBO subscriber tuned into the show each week, that would be only one out of every five VCR households," she adds.

HBO Video's success with the British TV comedies "Ab Fab" and "Bean" proves that the genre has found an audience statewide. Armed with these marketing books, Rhee says that "Tracey" is her top priority for January. As part of the marketing effort, HBO has landed Virgin Records Airline for comedy sweepstakes and a voucher program.

Inside each cassette, consumers will find a coupon good toward as much as \$300 off a Virgin flight, depending on destination and ticket price. The airline will give away a free trip to London; consumers can enter to win through a form packed in the cassette or at retail. "Everything about Virgin was perfect for our product," says Rhee. "Choosing it was a no-brainer."

HBO has also signed up Flowers USA. The chain will include a coupon worth a 15% discount off any flower order. Finally, Ullman will have a new book based on the series in January from Hyperion. HBO will rebate \$1 to consumers who purchase both the video and the book.

In January, Ullman will be hitting the talk-show circuit to plug the video and book and plans to make a return to retail. The tour will stop. HBO expects to release four additional titles by the end of 1998

and a boxed set next Christmas. A "Tracey" direct-to-video is also in the planning stages.

MILLENNIUM COUNTDOWN: Paramount Home Video has come up with a catalog promotion that will take retailers into the 21st century.

In January, the studio launches a three-month consumer promotion on its World Wide Web site, asking visitors to select their top 20 Paramount movies. From their votes will come "Paramount Pictures' Millennium Collection."

People magazine readers will also be able to participate in the poll through the publication's ongoing "Readers' Choice" feature.

Each of the titles selected by consumers for the collection will feature special packaging. Paramount will offer a selection of gift packs, including a limited edition of all 20 gift packs containing 10 and three titles will also be available at special pricing for individual titles.

A book created for the collection will give the historical background of each title to be included in the 10- and 20-title sets. The street date for the "Millennium Collection" is next October.

MORE WEB SITE PROMOS: Columbia TriStar Home Video will use "Men In Black" (MIB) to help promote its catalog titles on its Web site.

The site has been completely reconfigured to fit the "MIB" theme and take advantage of its video release Nov. 25. The title is expected to be the biggest seller of the fourth quarter.

One at the site, visitors click on various "MIB" icons for information about older Columbia releases. The studio recently put its entire video catalog listings online for the first time.

Consumers can also enter a "MIB" contest that will award a Sony laptop computer, watches, the "MIB" CD-ROM game, and Ray-Ban sunglasses, similar to those worn by Will Smith and Tommy Lee Jones in the movie. The site will be advertised and linked to other Web sites, including those of Yahoo!, Excite, E! On-Line, and MovieLine.

"WONDERFUL" SALES: It seems hard to believe that everyone doesn't already own a copy of "It's A Wonderful Life," but Republic Entertainment reports it has shipped another 600,000 units for the holidays.

The title comes in a variety of editions, including a \$14.98 "classic" \$19.98 50th anniversary, a \$78.98 deluxe, and a \$49.98 laserdisc.

Top Video Sales™

THIS WEEK		LAST WEEK		WKS ON CHART	TITLE	Imprint Distributing Label, Catalog Number	Principal Performers	Wks of Release	Rating	Estimated Units Sold*
1	1	3			THE LOST WORLD: JURASSIC PARK	Universal Studios Home Video 83098	Jeff Goldblum Richard Attenborough	1997	PG-13	22.94
2	2	5			BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	23.57
3	5	3			STAR TREK: FIRST CONTACT	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes	1996	PG	14.95
4	4	93			THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 0602	Animated	1967	G	21.99
7	7	3			JINGLE ALL THE WAY	FoxVideo 4152	Arnold Schwarzenegger Sinzad	1996	PG	20.98
7	7	4			BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	Walt Disney Home Video Buena Vista Home Video	Animated	1997	MP	21.99
7	3	3			LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
7	7	143			SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	20.98
8	5	85			STAR WARS TRILOGY/SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1977	PG-13	41.88
32	NEW				BEAVIS & BUTT-HEAD DO AMERICA	Paramount Home Video 332503	Animated	1996	PG-13	20.95
17	10	12			FLEETWOOD MAC: THE DANCE	Warner Republic Video 338485	Fleetwood Mac	1997	MP	17.98
17	34	3			PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PWB0814	Vincent Astor	1997	MP	19.98
17	7	7			PLAYBOY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PWB0822	Johnny McCarthy	1997	MP	19.98
24	34	7			CREATURE COMFORTS	BBC Video FoxVideo 7012	Animated	1997	MP	19.98
18	13	6			SPICE GIRLS: ONE HOUR OF POWER	Warner Home Video 263953	Spice Girls	1997	MP	14.95
18	11	3			DIANA, THE PEOPLES PRINCESS	MVP Home Entertainment MPW750	Various Artists	1997	MP	14.95
17	11	11			SPICE GIRLS: GIRL POWER! THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	MP	13.98
32	NEW				PANTERA: 3-WATCH IT GO	Elektra Entertainment 40195	Pantera	1997	MP	19.98
18	18	18			SPAWN	Warner Home Video HBO Home Video 93425	Animated	1997	MP	22.97
18	21	5			THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	MP	24.98
20	23	7			ARMITAGE III: POLYMATIX	A.I.C./Ponor LDC Ponor Entertainment 1370	Elizabeth Berkley Kiefer Sutherland	1997	MP	19.98
22	22	34			WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Llewellyn Scott Clare Danes	1996	PG-13	19.98
18	11	7			OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	MP	22.94
24	34	7			HANSON	Touchstone Home Video Buena Vista Home Video 8295	Max Gibson Ryan Reynolds	1996	E	19.98
19	NEW				BOUND	Republic Pictures Home Video 6298	Jennifer Love Gibson	1997	E	19.98
28	34	34			JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.97
17	NEW				MARS ATTACKS!	Warner Home Video 11480	Jack Nicholson Various Artists	1996	PG-13	19.98
19	NEW				PLAYBOY'S SORORITY GIRLS	Playboy Home Video Universal Music Video Dist. PWB0113	Various Artists	1997	MP	19.98
29	29	7			THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	MP	35.98
32	NEW				PLAYBOY'S EROTIC UNDERGROUND	Playboy Home Video Universal Music Video Dist. PWB0603	Various Artists	1997	MP	17.98
32	RE-ENTRY				GREASE ♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
32	34	15			FARRAR FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PWB0812	Farrar Fawcett	1974	MP	21.98
32	NEW				URBAN COWBOY	Paramount Home Video 1285	John Travolta Debra Winger	1996	PG	14.98
34	39	12			THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Kruger Glenn Keenan	1996	PG	14.95
35	RE-ENTRY				WARRIORS OF VIRTUE	MCA/UA Home Video Warner Home Video M5 6284	Ryan Reynolds	1997	PG	15.98
35	26	6			DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	MP	14.98
37	19	4			WILD AMERICA	Warner Home Video 15580	Jonathan Taylor Thomas Debra Winger	1996	PG	22.94
38	35	131			STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
39	NEW				HANSON: TULSA, TOKYO AND THE MIDDLE OF NOWHERE	Polymega Home Video 400479233	Hanson	1997	MP	19.95
40	NEW				RIVERDANCE-LIVE FROM NEW YORK CITY	Columbia TriStar Home Video 799-0	Various Artists	1997	MP	21.05

*RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. **RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ***RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatically related programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ****RIAA platinum certification for a minimum sales of 250,000 units or a dollar volume of \$1.8 million at retail for theatically related programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/RIAA Communications.

EXPLOSIVE STAR ACTION!

From the Producers of **Friday**

comes the New-to-Sell-Through hit **DAINGEROUS GROUND** Starring **ICE CUBE** and **ELIZABETH HURLEY**.



Only \$1998



DAINGEROUS GROUND

A searing action thriller about an ex-freedom fighter who risks everything to save his brother, starring Ice Cube (*Friday*, *Anaconda*), Elizabeth Hurley (*Austin Powers*, *Passenger 57*), Ving Rhames (*Con Air*, *Mission Impossible*).
 Rated R. Approx. 96 min.
 VHS# N4436V, □
 Spanish version VHS# N4560V

New to Sell-through \$1998

DETONATOR*

Pierce Brosnan (*James Bond*, *Dante's Peak*) faces off with Star Trek's Patrick Stewart (*Conspiracy Theory*) in a daring Alistair MacLean adventure.
 Rated R. Approx. 98 min.
 VHS# N4159V, □



Only \$1498



Only \$1498

DETONATOR II: NIGHT WATCH*

Pierce Brosnan is a U.S. spy who teams up with Alexandra Paul (*Spy Hard*) in an edge-of-your-seat thriller.
 Rated R. Approx. 99 min.
 VHS# N4305V, □

EXCESSIVE FORCE



Thomas Ian Griffith (*John Carpenter's Vampires*) and Lance Henriksen (*"Millennium"-TV Series*) star in this action thriller about a renegade cop who'll do whatever it takes to get the job done.
 Rated R. Approx. 87 min. VHS# N4056V, □



Reduced \$1498

EXCESSIVE FORCE II: FORCE ON FORCE
 Stacie Randall is the only agent who can eliminate a squad of assassins in this hard-hitting sequel to the original action thriller.
 Rated R. Approx. 88 min. VHS# N4037V, □



Reduced \$1498

LIVE WIRE: HUMAN TIMEBOMB
 Bryan Genesse stars in this powerful action film with phenomenal stunts and mind-blowing special effects.
 Rated R. Approx. 98 min.
 VHS#N4360V, □



Reduced \$1498

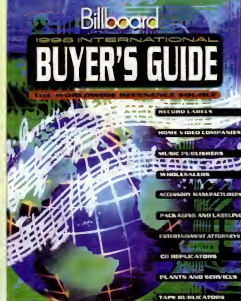
NEVER SAY DIE**
 Frank Zagarino is an ex-Marine who is fighting for his life in this explosive action thriller.
 Rated R. Approx. 99 min.
 VHS# N4014V, □

Street Date: 2/3/98



*Titles feature high quality duplication in real time. © 1997 New Line Home Video, Inc. All Rights Reserved. Titles available through Alliance in Canada and French speaking Canada. **Title available in English Speaking Canada only. **Title not available in Canada. Prices are Suggested Retail Price in the United States and may vary in Canada. □ by the National Captioning Institute. Used with Permission. Sold exclusively through Warner Home Video.

Billboard's 1998 International Buyer's Guide



If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's 1998 International Buyer's Guide before this year's press run is completely sold out.

IBC '98 brings you more than 16,000 listings including record labels, music publishers, wholesalers and distributors, manufacturers, service and supply companies, home video companies, public relations firms, schools, entertainment attorneys, tape duplicators, compact disc plants, and an audio books section that has been doubled in size. Plus, you'll find more than 50 pages of informative ads, and an entire section of manufacturing specification charts on blank tape.

With IBC '98, you will be able to:

- Reach retail record buyers, distributors and importers/exporters in 50 countries worldwide.
- Find the telephone number, fax, E-mail addresses and websites of companies throughout the world.
- Get specifications on blank media such as blank tapes and cassettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$129 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own—particularly if when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

FOR FASTEST SERVICE CALL

(800) 344-7119. Outside the U.S. (908) 363-4156.

Or fax your order to (908) 363-0338.

Or send check/money order for \$129 plus \$6 S&H (\$13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only.

All sales are final.

BDG0328

Home Video

MERCHANDISE & MARKETING

'Rumble In Jungle' Flick Goes For 2nd Round On Video

■ BY JIM BESSMAN

NEW YORK—With the re-pricing of PolyGram Video's "When We Were Kings," this year's Academy Award-winning documentary has a fighting chance to reach a wider audience than the movie captured in theaters and as a rental release.

The Leon Gast-directed DASFilms Ltd. production chronicled the legendary 1974 "Rumble In The Jungle" heavyweight title fight between Muhammad Ali and George Foreman. Ali reclaimed the championship in one of boxing history's most dramatic moments.

Released for rental last July, the movie has been reduced to \$16 list and is available in both letterbox and pan-and-scan formats. The DVD version was simultaneously re-priced to \$29.95.

"I'm sure there will be a slow, steady build," says David Soneberg, producer of "When We Were Kings." Soneberg heads DAS Communications, parent of both DASFilms and the Mercury Records-distributed DAS Label, which released the movie's soundtrack album.

"Unlike most major theatrical films, which play in as many as 3,000 theaters, ours opened in just a few cities in seven theaters," Soneberg says. "It broadened to 80 after the Oscars, but our total theaters were only 200, and we never had any TV advertising. So in terms of reaching a younger demo, we were treated as an art-house film."

"But we're talking about one of the most popular men on the plane—certainly an international icon and a pan-generational hero who held the world stage for almost three decades. We can sell the outpouring of praise which we experienced at the Oscars and from the New York and Los Angeles film critics' associations and other groups that this is an magical film."

PolyGram Video director of theatrical marketing Charlie Weir notes that the rental release of "When We Were Kings" was supported with "Win It Before You Can Own It" promotions at key stations in the top 25 radio markets. Print ads ran in *Movieline*, and PolyGram took 300 spots on the national Sports cable network during two weeks of promotion when Ali was heralded as "Athlete of the Week," seen in

some of his fights, and interviewed extensively.

The pattern is being repeated for self-through. PolyGram has taken radio time and another ad in *Movieline* and will also make a Mercury Records affiliate to promote the title via the label's college reps. They're setting up screenings and soundtrack giveaways on new campuses.

"All really is an icon for more than his generation," says Weir. "He's a major figure in black history who basically changed sports. It's somebody that everybody remembers and needs to learn about. So a lot of colleges will get behind this type of film, and we get in through the back door."

Weir thinks the soundtrack, which featured concert performances by many of the era's major black music stars in an accompanying musical spectacular billed as the "African Woodstock," will continue to generate collegiate interest in the movie. The special nature of the documentary, he says, should also make it a particularly attractive item for DVD owners, whose buying habits resemble those of CD collectors.

Billboard

DECEMBER 6, 1997

Top Special Interest Video Sales.

THIS WEEK 2 WK. AGO 3 WK. AGO CUMULATIVE THRU THIS WEEK	Compiled from a national sample of retail video sales reports			THIS WEEK 2 WK. AGO 3 WK. AGO CUMULATIVE THRU THIS WEEK	Compiled from a national sample of retail video sales reports			
	TITLE	Program Supplier, Catalog Number	WEEKS ON CHART		TITLE	Program Supplier, Catalog Number	WEEKS ON CHART	
RECREATIONAL SPORTS.				HEALTH AND FITNESS.				
*** NO. 1 ***								
1	81	MICHAEL JORDAN: ABOVE & BEYOND ForVideo (CBS/Fox) 8362	14/98	1	1	7	OPRAH: MAKE THE CONNECTION Buena Vista Home Video 60123	22/99
2	4	TIGER WOODS: SON, HERO & CHAMPION ForVideo (CBS Video) 4258	14/98	2	2	7	DENISE ASTUTIN: A COMPLETE WORKOUT WITH WEIGHTS Parade Video 908	12/98
3	NEW#1	THE OFFICIAL 1997 WORLD SERIES VIDEO Orion Home Video 91097	15/98	3	3	99	THE GRIND WORKOUT: FITNESS WITH FLAVA #1 Sony Music Video 49796	12/98
4	5	53 THE MEN IN SERIAL: IN TIPS OF IMPROVABLE TIPS & BLOOPS Orion Home Video 92027	15/98	4	4	53	CRUNCH: FAT BUSTER PLUS Sony Music Video 49629	15/98
5	10	9 NFL GREATEST GAMES: THE ICE BOWL PolyGram Video 8006304643	15/98	5	8	43	THE GRIND WORKOUT: STRENGTH AND FITNESS #2 Sony Music Video 49605	12/98
6	3	9 NFL GREATEST GAMES: SUPER BOWL III PolyGram Video 8006304649	15/98	6	12	3	THE GRIND WORKOUT: FAT BURNING GROOVES Sony Music Video 49629	12/98
7	16	3 ICE HOT 2 ForVideo (CBS/Fox) 6664	14/98	7	13	57	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	15/98
8	9	5 NFL: THREE IN A ROW PolyGram Video 4402475023	15/98	8	10	111	THE GRIND WORKOUT: HIP HOP AEROBICS #3 Sony Music Video 49629	12/98
9	8	17 THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO ForVideo (CBS/Fox) 8452	15/98	9	6	31	THE FIRM: FIRM STRENGTH BMG Video 80305-3	15/98
10	12	231 MICHAEL JORDAN: AIR TIME ForVideo (CBS/Fox) 8770	15/98	10	17	31	THE FIRM: FIRM CARDIO BMG Video 80343-3	15/98
11	6	5 FOOTBALL FOLLIES PolyGram Video 4400475033	15/98	11	NEW#1	7	FIRM BASICS: FAT BURNING TOTAL BODY WORKOUT BMG Video 80124-3	15/98
12	11	35 THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vgram Entertainment 91909	15/98	12	11	163	YOGA JOURNALS: YOGA PRACTICE FOR BEGINNERS Parade Video 908	14/98
13	2	23 MUHAMMAD ALI: THE WHOLE STORY Warner Home Video 05586	10/98	13	5	7	DENISE ASTUTIN: A HOT HOT FAT-BURNING WORKOUT Parade Video 909	12/98
14	7	27 MIKE TYSON: THE INSIDE STORY Hit Home Video 7074	15/98	14	18	57	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80124-3	15/98
15	13	5 PURE PAYTON PolyGram Video 440064413	15/98	15	7	33	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	15/98
16	NEW#1	MICHAEL JORDAN: THE ULTIMATE COLLECTION ForVideo (CBS/Fox) 2758	25/98	16	16	91	THE FIRM: LOW IMPACT AEROBICS BMG Video 80124-3	15/98
17	NEW#1	MICHAEL JORDAN'S PLAYGROUND ForVideo (CBS/Fox) 2858	15/98	17	NEW#1	7	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	15/98
18	NEW#1	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	15/98	18	NEW#1	7	FIRM BASICS: SCULPTING WITH WEIGHTS BMG Video 80124-3	15/98
19	15	37 NBA AT 50 ForVideo (CBS/Fox) 8450	15/98	19	15	57	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	15/98
20	NEW#1	CLEVELAND INDIANS '95-CLEVELAND ROCKS Orion Home Video 92019	15/98	20	20	57	DAISY FUENTES: TOTALLY FIT WORKOUT Warner Home Entertainment 31760	15/98

♦ A gold certification for sale of 125,000 units, or a silver volume of \$9 million at retail, for theatrically released pictures, 25,000 units and \$1 million at suggested retail for nontheatrical titles. A platinum certification for sale of 250,000 units or a gold volume of \$9 million at retail, for nontheatrical pictures, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard® Communications.

(Continued from page 28)

with Columbia providing the counter-courtesy, Harris says.

"We wanted to be part of this promotion," maintains Tom Connor, Columbia Records senior VP. The soundtrack, released in late June just before the movie opened, had sold some 2 million copies before the cassette releases.

Working together, the record and home video labels created a joint 30-second TV spot and a display that holds video and 90 CDs. "We've made about 25,000 available and expect to have them all snapped up," Connor adds. "This is our first real opportunity to create a national promotion with Columbia TriStar and it is a real testament to teamwork."

The theatrical Web site, a big attraction for summer surfers, is being tweaked for home videos, Harris says, and has "intriguing new elements." "Men In Black" is the theme for the home video site through the holidays into early 1998.

It will be promoted on all the major Internet services, with a premium push on America Online's "Entertainment Asylum" and on the major search engines, such as Yahoo! and Excite. "Men In Black" is hot-linked to Sony Music's Web site as well.

Columbia's "My Best Friend's Wedding," which arrives in stores on cassette and DVD Dec. 9, will also have a Web CD presence. "We'll be doing some joint radio promotions in conjunction with Epic Records, which produced the charted soundtrack," Harris says. "We're still in the learning phase and continue to examine the different assets and deficits of on-line marketing for home video."

She emphasizes, "We're experimenting each time we add to our foundation, as it's nice to have a model to build on." The Web site is a playground to try few things, and we expect to build a learning curve that will pay increasing dividends in the future.

U.K. GOV'T PROPOSES

(Continued from page 29)

output... Video is at very much the cutting edge of the development of many of these important economic sectors."

More and more video has been recognized in particular from this new approach, he said. "I believe over the course of the last six months we have been able to demonstrate, in relation particularly to film, this government is very serious about doing what we can to help. We have put tax incentives in the budget, something the film industry has been asking for for years at Downing Street. We were able to do it within eight weeks of coming into office."

"We launched the lottery franchises for films, which are designed to be run off of movie monies entering from the consortia that the money has gone to rather than just one-off speculators."

In addition, the government was anxious to help the creative sector over one of its principal bugsbears, that of piracy and copyright theft.

"We want to put real muscle from the government behind getting international agreements that we need in this respect," Smith said. "One of the things we are anxious to ratify as rapidly as possible is the [World Intellectual Property Organization] treaty. [Recently] I was in the United States talking to people in the administration about Congress about their process of ratification of the treaty and what we can do to help see it through. I want to see the earliest legislative opportunity to do that."

Top Video Rentals

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Impart Distributing Label, Catalog Number	Principal Performers	WEEKS ON CHART	THIS WEEK LAST WEEK
1	3	4 THE FIFTH ELEMENT PG-13	Columbia TriStar Home Video 2741	Bruce Willis, Milla Jovovich	1	1
2	5	3 THE LOST WORLD: JURASSIC PARK PG-13	Universal Studios Home Video 83096	Jeff Goldblum, Julianne Moore	2	2
3	4	5 AUSTIN POWERS PG-13	New Line Home Video 94365	Michael Hayes, Elizabeth Berkley	3	3
4	1	8 LIAR LIAR PG-13	Warner Home Video 83330	Jim Carrey	4	4
5	6	5 GROSSE POINT BLANK R	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Caspary, Monica Potter	5	5
6	2	5 BATTMAN & ROBIN PG-13	Warner Home Video 16500	George Clooney, Val Kilmer	6	6
7	6	7 BREAKDOWN R	Paramount Home Video 324543	Paul Walker, Kathleen Quinlan	7	7
8	2	2 FACE/Off R	Paramount Home Video 330553	John Travolta, Nicolas Cage	8	8
9	13	2 ROMY & MICHELLE'S HIGH SCHOOL REUNION (R)	Touchstone Home Video Buena Vista Home Video 10438	Melanie Lynskey, Lisa Kudrow	9	9
10	14	3 ADDICTED TO LOVE R	Warner Home Video 15252	Michelle Yeo, Jennifer Strickland	10	10
11	7	7 ANACONDA PG-13	Columbia TriStar Home Video 81753	Angie Everet, Ice Cube	11	11
12	12	3 JINGLE ALL THE WAY (PG)	FoxVideo 4152	Amel Scheerovinger, Sined	12	12
13	9	9 THE SAINT PG-13	Paramount Home Video 671397	W. Lamar, Elizabeth Shue	13	13
14	8	8 VOLCANO PG-13	FoxVideo 6039	Tommy Lee, James Van Der Beek	14	14
15	11	5 THE ENGLISH PATENT R	Mirage Home Entertainment Buena Vista Home Video 8730	Rach Fennell, Juliette Binoche	15	15
16	15	15 THE DEVIL'S OWN R	Columbia TriStar Home Video 8146	Harman Ford, Brad Pitt	16	16
17	17	5 DOUBLE TEAM R	Columbia TriStar Home Video 83223	Jean-Claude van Damme, Dennis Rodman	17	17
18	4	4 NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 81753	Andy Garcia, Richard Dreyfuss	18	18
19	18	18 SLING BLADE R	Mirage Home Entertainment Buena Vista Home Video 10487	Billy Bob Thomas	19	19
20	19	19 DONNIE BRASCO (R)	Columbia TriStar Home Video 81753	Al Pacino, Johnny Cash	20	20
21	NEW	17 GONE FISHIN' R	Hollywood Pictures Home Video Buena Vista Home Video 9179	Joe Pesci, Danny Glover	21	21
22	26	19 ABSOLUTE POWER R	Warner Home Video 1508	Clay Aiken, Steve Haskins	22	22
23	21	21 SCREAM R	Dimension Home Video Buena Vista Home Video 10499	David Beronzo, Drew Barrymore	23	23
24	23	14 EVERYONE SAYS I LOVE YOU R	Kinross Home Entertainment Buena Vista Home Video 10486	Woody Allen	24	24
25	25	13 FATHER'S DAY (PG-13)	Warner Home Video 15306	Robin Williams, Billy Crystal	25	25
26	20	6 THAT OLD FEELING PG-13	Universal Studios Home Video 83349	Bette Midler, Dennis Franz	26	26
27	16	16 DANTE'S PEAK PG-13	Universal Studios Home Video 83349	Paula Patton, Linda Hamilton	27	27
28	35	6 WILD AMERICA V/D	Warner Home Video 15580	Julianne Style, Thelma Houston	28	28
29	22	16 MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes, Dana Lee	29	29
30	35	15 CRASH (R-17)	New Line Home Video Warner Home Video 84565	Neil Patrick Harris, James Suckley	30	30
31	22	2 B.A.P.S. PG-13	New Line Home Video Warner Home Video 84413	Halle Berry, Martin Landau	31	31
32	1	2 ANOTHER 1/2 WEEKS (R)	TriStar Home Video 86658	Mickey Rourke, Angus Everett	32	32
33	16	3 WALKING THUNDER (R)	Rialto Dec 4001	John Deaver, James Redd	33	33
34	4	4 THE SIXTH MAN PG-13	Touchstone Home Video Buena Vista Home Video 10444	Max von Sydow, Kathleen Quinlan	34	34
35	3	3 NOWHERE (R)	New Line Home Video Warner Home Video 84930	Sharon Doherty, Christina Applegate	35	35
36	39	2 TRUTH OR CONSEQUENCES NA (R)	Columbia TriStar Home Video 81923	Vincent Gray	36	36
37	36	26 SWINGERS (R)	Mirage Home Entertainment Buena Vista Home Video 10483	Jon Favreau, Steve Nyburg	37	37
38	40	15 BODY CALL (R)	Warner Home Video 84933	James Van Der Beek, Tommy Davidson	38	38
39	14	14 MOTHER PG-13	Paramount Home Video 324273	Audrey Brooks, Bette Midler	39	39
40	37	10 MICHAEL'S NAVY (PG)	Universal Studios Home Video 83212	Tom Arnold, Doug Ayer	40	40

◆ R14: good certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for traditionally released programs, or at least 25,000 units or \$1 million in suggested retail for nontraditional titles. ◆ V/D: Videotape certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for traditionally released programs, or at least 50,000 units and \$2 million at suggested retail for nontraditional titles. © 1997, Billboard/IFPI Communications.

Top Music Videos

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE, Impart Distributing Label, Catalog Number	Principal Performers	WEEKS ON CHART	THIS WEEK LAST WEEK
1	NEW	1 TUSA, TOKYO AND THE MIDDLE OF NOWHERE	Harrison Ford	1	1
2	1	1 ONE HOUR OF GIRL POWER	Warner Home Video 33533	2	2
3	2	5 THRUST	Virgin Music Video 77849	3	3
4	1	2 3-WATCH IT GO	Elektra Entertainment 40195	4	4
5	NEW	5 ALLES & MOTORWAYS	Mirage Home Entertainment Buena Vista Home Video Dec. 9/026	5	5
6	3	13 THE DANCE	Warner Home Video 33488	6	6
7	4	3 WOW 1998	Capitol Music Video Chart, Group 43226	7	7
8	5	2 LIVE IN THE TRAGIC KINGDOM	Interscope Video 90145	8	8
9	11	60 LES MISERABLES: 10TH ANNUAL CONCERT	UMG Columbia TriStar Home Video 88703	9	9
10	13	9 OUR SUSPICIONS	Various Artists & Arista Video	10	10
11	7	8 SPECIAL HORIZONS/MOMENTS	Chartwell Group 4970	11	11
12	6	2 GALORE	Elektra Entertainment 40198	12	12
13	NEW	5 GREATEST HITS	UMG Columbia TriStar BMG Video 18994	13	13
14	8	9 HOMETOWN: THIS IS MY STORY	Chartwell Group 4960	14	14
15	4	4 THE BEST OF THE DOORS	Cherwell Audio Home Video 81297	15	15
16	15	5 WALK	Swarm Video Chartwell Group 43275	16	16
17	9	25 I'M BOUT IT	UMG Columbia TriStar Video 54243	17	17
18	22	20 LITE: SHIT-BINGE & PUNK A	Elektra Entertainment 5194	18	18
19	14	7 DOWNFALL FROM HEAVEN	Cherwell Audio Home Video 81297	19	19
20	16	16 SELENA REMEMBERED	Seena	20	20
21	15	3 VIDEO STAY	Playgram Video 440079213	21	21
22	15	5 THE COMPLETE WOMAN IN ME	Playgram Video 440058093	22	22
23	NEW	16 IN THE WORLD TONIGHT	Brava Home Video 82347	23	23
24	NEW	16 GREATEST HITS VOLUME III: THE VIDEO	Columbia Music Video Sony Music Video J4 950162	24	24
25	17	23 WELCOME TO THE GREAT SHOW	Frederick Video Chartwell Group 24504	25	25
26	26	26 JOY IN THE CAMP	Sony Music Video Chartwell Group 301	26	26
27	24	24 IN THE WILDS OF CONCERT	Sony Music Video 49710	27	27
28	24	19A LIVE FROM AUSTIN, TEXAS	Elektra Music Video Buena Vista Home Video 50130	28	28
29	13	19A LIVE AT THE ACROPOLES	Elektra Music Video 8845: 8163	29	29
30	19	19 THE GREATEST HITS VIDEO COLLECTION	UMG Columbia TriStar Video 820773	30	30
31	24	36 WHO THEN NOW?	Epic Music Video Sony Music Video 50153	31	31
32	23	126 PULSE	Elektra Music Video Sony Music Video 50121	32	32
33	20	4 CHRISTMAS ALBUM	Word Video 95237	33	33
34	RE-ENTER	16 BACK HOME IN INDIANA	Mirage Home Entertainment Buena Vista Home Video 10483	34	34
35	37	19 GATLIN BROTHERS COME HOME	Chartwell Group 4990	35	35
36	33	5 HIGH PLACES	Word Video 1203	36	36
37	25	3 IT'S YOUR LOVE	Tom McEwan (DWR Int'l) P48	37	37
38	29	25 ENLARGED TO SHOW DETAIL	Mirage Home Entertainment Buena Vista Home Video 10483	38	38
39	39	15 HOMETOWN: TEXAS STYLE	Chartwell Group 4626	39	39
40	28	13 LIVING THE DREAM LIVE IN WASHINGTON, D.C.	UMG Music Video 81616	40	40

◆ R14: good cert. for sales of 25,000 units for video singles, ◆ R14: good cert. for sales of 50,000 units for 24 V/D videos, ◆ R14: good cert. for sales of 50,000 units for video singles, ◆ R14: platinum cert. for sales of 100,000 units for 24 V/D videos, ◆ R14: platinum cert. for sales of 25,000 units for 24 V/D videos cert. for sales of 100,000 units for 24 V/D videos, ◆ R14: platinum cert. for sales of 25,000 units for 24 V/D videos cert. for sales of 100,000 units for 24 V/D videos, ◆ R14: platinum cert. for sales of 25,000 units for 24 V/D videos cert. for sales of 100,000 units for 24 V/D videos. ◆ Long form: 30 Short form: V/D video single. © 1997, Billboard/IFPI Communications.

Reviews



POP

VARIOUS ARTISTS

Music From The Motion Picture Tomorrow

POP 3154 0343

PRODUCERS: various

AAA 11/14 0343

With an excellent score by David Arnold and James Bond-worthy songs by Sheryl Crow (the title track) and K. d. lang (the superior "Surrender"), the latest Bond soundtrack is the best in recent memory. Also featuring Moly's dynamic reworking of Moby's Normans' "James Bond Theme," the album is a sonic companion to Arnold, incidentally, as it also features the equally superb "Strains & Strivers," an all-star Bond tribute featuring Iggy Pop, Aimee Mann, Pulp, and Chrissie Hynde issued by Six Records.

DIANHAN CARROLL

The Time of My Life

PRODUCER: Steve Stratos

Swing 1015

Whether she goes her ballads or dancing lightly, this classy singer/ac-

tor offers an appealing after-hours

intimate program of standards.

Speaking of class, the songs stem from

the hands of the likes of Kurt Weill,

Sam DeCristofano, Cole Porter, Duke

Ellington, Harold Arlen, and Alan Jay

Lerner, among others; even a song

about a less contemporary composer,

Leon Russell's "A Song For You," is fea-

tured. The sympathetic combo back-

ground features master accompanist

Mike Renzi on keyboards.

COUNTRY

MATT KING

My Old Home

PRODUCER: Gary Morris

Americ 8281

Pratt & North Carolina songwriter Matt

King's debut album has been long

awaited by Nashville's songwriter fans,

and they're not likely to be disappointed

by it. King wrote co-wrote all 11

songs here, and they're crisp examples

of his Appalachian sensibility. It helps

that he has a convincing tenor-bass

voice, but it isn't always used to best

advantage. The title cut, for example, is

perfectly suited to his dry, ironic deliv-

ery, but "I Wrote The Book" tries to be

a Buck Owens-ish raucousie of a song,

which it isn't and which he can't keep

up with. And production bells and whistles

on the song "Try For Hardwood"

only detract from the lyrics' impact.

Overall, though, this debut presents

King as a very promising talent.

JAZZ

MELISSA WALKER

May I Feel

PRODUCER: Gary Katz

Swing 1015

With her second album (and label

debut), Canadian-born, New York-

based vocalist Melissa Walker stakes

her claim as one of the most sensitive

SPOTLIGHT

NONI FORM & REPRAZENT

New Forms

PRODUCER: Ron Siev

Swing 1118

The dark-horse winner of the 1997 Mer-

cury Music Prize, "New Forms" marks

how drum'ness—seen in the U.S. as a

side category—is recognized in the

U.K. as a genre as relevant as pop, hip-

hop, or rock. Ford Siev and his crew,

Reprazent, combine live instrumentation

with studio samples, as a drummer,

acoustic bassist, guitarist, and vocalist

perform alongside programmers, key-

boardists, and a DJ. The resultant

track evokes the best of funk and the

renewal of a jazz jam. First single

"Brown Paper Bag" is built on twangy

guitar riffs that just like fiery hips to

the song's rubber-band rhythms, while

"Digital" showcases lyricist

Osalle's narotic rap gliding over g-

funk beats. With its first disc dedicated

to vocal lines and its second to instru-

mentals, "New Forms" denotes

drum'n'bas's future directions.

and engaging of young jazz singers.

Backed by a crew that features the staz-

ing sax work of veteran player/pro-

ducer Boris and the lowering trumpet

blasts of her husband, Terrell Stafford,

Walker exudes a warm, creamy rich

tone that carresses such standards as

Johann Mande's "A Time for Love"

and Theonious Monk's "Ruby My

Dear." Other highlights include the

classic, Brazilian innocence of "Danc-

ing In The Wings" and the yearning,

torque tones of "Love Is," as well as a

brisk, uptempo swing swing "What A

Little Moonlight Can Do" and a smart,

swinging take on "Miss Otis Regrets,"

which intertwines Walker's voice with

Boris's wry sax lines.

SPOTLIGHT

TAJA SEVELLE

Art of My Soul

PRODUCER: Robbe Buchanan

Swing 1015

Minneapolis native Taja Sevelle

makes a successful transformation

from a purveyor of live, trendy

dance pop to a singer/songwriter/

performer of considerable merit.

Led by the seductive track "1&1,"

the album soother with creative

energy that defies categorization.

The product of an artist who has

absorbed a multitude of influences

and "stepped them into a sound all

her own," Taja of Vanity "toches on

pop, rock, R&B, dance, and hip-hop.

Besides "1&1," the album includes

the scorching grooves of "A Lot Like

You," the grand arrangement of "In

land Us," the soulful five of "I Feel"

(featuring Demond), and the sultry,

dreamy "Making Love To The Air."

A surround record for an artist

whose gifts are only now coming to

the fore.

SPOTLIGHT

SANDY PATTY

Artist of My Soul

PRODUCER: Robbe Buchanan

Swing 1015

After last year's Christmas

album and a busy schedule of

symphony dates during which she

performed Christmas tunes and

pop classics, Sandy Patty returns

to what she does best on this

stunning contemporary Christmas

album, which features some of

the best inspirational tunes she

has recorded in years. Her shimmer-

ing soprano takes center

stage on each track, and she

approaches each with a renewed

passion for her craft.

Among the highlights are the

lush title track, the spectacular

ballad "Always," and the delicates-

ly beautiful "Breathe On Me."

An outstanding effort from a diva

whose gift has always been

appreciated in Christian music

circles and beyond.

music is the lonely landscape Down Under, his expression a lyrical cry in the wilderness. "Port Enslavement" for string trio and string orchestra alternates between dancing and desolation, while "Lament" for strings and solo cello makes mourning beautiful. The three most stirring of the strings carry far into the astral; recordings of Scallathorne's writing, but the most stirring work here is the suite "Irakanda UI," a poignant concerto for violin, strings, and percussion. Absolutely essential contemporary music. Distributed outside Australia by HNH International.

CONTEMPORARY CHRISTIAN

AMON JOHNS

The Climax

PRODUCER: Jeff Mills, Mark Hammond

Star Swing 0148

The father-and-son duo of Jeffrey and

Aaron Bernard has previously released

two stellar albums marked by passionate

vocals and insightful lyrics, but this new

release takes the pair to another level

artistically. The trademark soulful vocals

are still here, with Aaron taking lead more

frequently than his father. Jeffrey adds

those celestial harmonies, but what sets

this project apart is that

Get more reach. More impact. More results.

Now you can reach 200,000 key music business decision makers across the country and around the world by telling them about your product or service in the industry's leading news magazine.

All Major Credit Cards Accepted

Display Classified Ad Rates Services & Resources

- MUSIC INDUSTRY HELP WANTED: \$70 per col. inch/per week
 - RADIO HELP WANTED: \$95 per col. inch/per week
 - MINIMUM RATES: Services & Resources 4 weeks, \$70 per inch/per week
 - BOX REPLY SERVICE: \$30 per insertion
- Classified ads are commissionable when an agency represents an outside client.

CALL: JEFF SERRETTE 212-536-5704

Billboard Classified, 1515 Broadway, NY, NY 10036

CALL TOLL FREE: 1-800-223-7524

FAX YOUR AD 212-536-8864 or

e-mail: jserrette@billboard.com

DEADLINE: FRIDAY AT 3:30 PM EASTERN

SERVICES

500 1-COLOR CHROME CASSETTES \$595 REORDER: 5382
INCLUDES: 1000 1-COLOR INSERTS (500 each for standard & COMPOSITE ART)
FROM YOUR CAMERA-READY ART • NO EXCESS BOX • UP TO 22 MINUTES PER SIDE

1000 4-COLOR CHROME CASSETTES \$899 REORDER: 5730
INCLUDES: 2000 4-COLOR INSERTS (1000 each for standard & COMPOSITE ART)
PRINT-READY FILM (on Reel's speed) • NO EXCESS BOX • UP TO 22 MINUTES PER SIDE

500 4-COLOR CHROME CASSETTE SINGLES \$529 REORDER: 5277
1000 4-COLOR CHROME CASSETTE SINGLES \$779 REORDER: 5500
INCLUDES: 2000 4-COLOR CD CARDS (FROM YOUR PRINT-READY FILM on Reel's speed) • UP TO 4 MINUTES PER SIDE

ALL THESE INCLUDE: CASSETTE TAPPING, MASTER • FULL CASSETTE • OPERATING ON CASSETTE • SHINK-WRAP
INCLUDES CD, VINYL & CASSETTE REPLICATING & PACKAGING • ASK FOR OUR FREE BROCHURES

Rainbo Records and Cassettes
1718 Bedford Street, Suite 200A, NJ 07041 • (212) 829-5451 • Fax: (212) 829-8162 • www.rainbo.com

SERVICES

Blank CD-R's - \$2.50 ea.

• 100 Minimum • Kodak, Pioneer & KAO

Blank CD Replication - .69¢ ea.

• 1000 Minimum

Includes 2 color Printing

CD-R Copies - \$5.00 ea.

• minimum 50 • Add \$1.00 For Printing

"We will not be underminded"

Total Media, Inc.

Cleveshore, Florida

Toll Free (888) 546-3475

Fax (813) 442-6982

VC/MC

Total Media

• Compact Disc Pressing

CD Audio & CD ROM

• Pre-mastering / J-Shorten / R-Trim

• Cassette Duplication

• Vinyl Pressing

• Design / Film / Printing

COMPLETE PACKAGES READY TO GO

We may be the experts,

but when it comes to

your project, you're the boss!

MaxDisk

Free catalogue/custom quote at

1 800 681 0708

SERVICES

COMPACT DISCS

1000 FOR .98 EACH

ASSEMBLED IN JEWEL CASE, SHRINKWRAPPED, YOU SUPPLY PRINT, LABEL, FILM, MASTER.



1015 W. Isabel Street

Durham, CA 91906

(800) 423-2938

FAX (818) 589-3718

COMPACT DISCS • 75¢ EACH

IT'S A BETTER DEAL! ADD IT UP!

1,000 CDs	750.00
1,000 Jewel/WRapp	300.00
2,000 2-Pg Book/Tray	240.00
From your CD-Body Master & Print-Ready Film	1,290.00

Complete CD & Cassette Packages!

CALL FOR QUOTE

Digital Mastering System • Digital Audio Duplication • Complete Graphics

NATIONAL TAPE DISC

1-800-874-4174

1110-48th Avenue North • Nashville, TN 37209

CASSETTES • DIGITAL BIN •

1000 FOR .64 EACH

CHROME TAPE. UP TO C-45. CLEAR SHELL. ASSEMBLED IN NORELO-BOX. SHRINKWRAP. YOU SUPPLY PRINT, LABEL, FILM, MASTER.



1015 W. Isabel Street

Durham, CA 91906

(800) 423-2938

FAX (818) 589-3718



We Anticipate Your Every Need

CD REPLICATION

Cassette Duplication

Graphic Design & Printing

Digital Editing & Mastering

1-800-527-9225

(716) 691-7631 • Fax: (716) 691-7732

EuropaDisk

- Compact Disc Replication
- 7 & 12" Vinyl Records
- Cassette Duplication
- Audio Premastering
- CD Glass Mastering



Why deal with brokers when you can deal directly with our factory? Best Service. Best Price. Period. Major credit cards accepted.

EUROPADISK LTD. Free Catalog or quote: (800) 455-8555

75 Varick Street, New York, NY 10013 (212) 258-4411 FAX: (212) 966-0426

CUSTOM COMPACT DISCS Affordable single copy CDs, starting at \$30. \$3.00 OFF WITH THIS AD.

46 PRODUCTIONS INC. 429557 Hawk Circle, St. Charles, IL 60173 Tel: (800) 870-5423 Fax: (800) 200-1725 Contact Us On The Internet at www.46prod.com Visit our Web Page at <http://www.46prod.com>

Express CDs

Next day CD-Box Order as low as \$16 retail ready CDs with label with color inserts

DB Plus Digital Services, Inc. (813) 252 797-4091 (813) 252 792-2205

FREE!

GUIDE TO MASTER TAPÉ PREPARATION

Find out how to prepare your master tapes for professional manufacturing. All set for recording studio engineers.

DISC MAKERS

1-800-488-5923 • <http://www.discmakers.com>

Watch out for: ZYX DJ Information via Internet

ZYX

<http://www.zyx.de>

DIGITAL FORCE

CD-ROM, T-CD, & CASSETTE PRODUCTION

212-252-9300

www.digitalforce.com

Feel the "Power of Excellence" in the POWER PLAY THE DIGITAL FORCE Sampler & Studio Reference Disc

149 MADISON AVENUE NY, NY 10014

PUBLISHING

PUBLISHING WANTED

Independent Music Publishing Co. seeks to acquire additional copyright interests up to \$1MM. Confidentiality Assured.

Box 8415, Billboard Classified, 1515 Broadway, New York, NY 10036

WANTED TO BUY

We Buy/We Sell

NEED PRODUCTION PRODUCT TO SELL? WE SELECT PRODUCTION PREVIOUSLY PLAYED CD'S, TAPES, etc. New stores our specialty!

Box 31, 316, NJ 07133 Tel: 973-877-8118 Fax: 973-877-4907 email: info@weebot.com

CASH FOR SCRATCHED CD'S OVERSTOCKS/DELETIONS

Call David

1-888-833-4923

TAPES



40% OFF ORIGINAL BUYER'S PRICE

30 DAY GUARANTEED SERVICE

BUY & SELL

800-221-6578

NYC 718-533-9724 Fax: 718-533-2559

CD	TAPE	CD	TAPE
AT&T	32	32	32
SONY	32	32	32
BASF	41	43	43
TELEX	45	45	47
AMPEX	51	51	51
maxell	57	57	57
	63	63	63

IN HOUSE DIRECT LABS & CASSETTE PRINTING

CUSTOM PRINTED LABELS & JACKETING

FREE BONUS WITH EVERY CASSETTE ORDER

FREE BONUS OR STD. MAILING LABELS 100 EA.

www.andol.com

40% OFF ORIGINAL BUYER'S PRICE

30 DAY GUARANTEED SERVICE

BUY & SELL

MUSIC MERCHANDISE

TOP 200 CD LISTENING STATION

Major breakthrough technology from Silicon Valley. Now your customers can listen to all tracks from 200 CD's or more. Increase sales and profits. Customers do buy more when they listen to CD's first!

- Play 200 CD's, only 3 1/2 inch waxes
- Hi quality & best cost
- 11 CD's to 1000's CD's per station
- One button operation
- Grab CD (best bet, instant play)
- Listen to all tracks
- Error free random CD shuffle station
- Simul CD capabilities
- Same program identification
- Eliminate CD stock
- Instant inventory, purchase system
- Theatrical control
- Headset or printed CD order form
- Multiple order sets (station can play up to 100 CD's at one time)

Call (408) 838-8000 or FAX (408) 838-8007
VOSTECH CORP. 3336-B PARADISE DR. SAN JOSE, CA 95131



HELP WANTED

SKMA SALES MANAGER
WESTERN REGION

A world leader in the audio and video tape industry, SKMA, Inc. is accepting resumes for a sales professional with exceptional experience in selling magnetic tape to the audio and video distribution markets. Comprehensive compensation and excellent benefits for right person. For immediate consideration, please forward your resume in confidence to:

Drop Booth: Vice President
SKMA, 4041 Via Orea Ave.
Long Beach, CA 90819
Fax (310) 830-0646

HELP WANTED

ROYALTY ACCOUNTANT

Exciting opportunity for a royalty accountant to join a startup label. Responsibilities include maintaining specialized royalty accounting system, tracking royalty disbursements on a project basis, analyzing contracts & licensing agreements & generating royalty statements on a quarterly basis. Get involved with special projects.

Required: BS in Accounting, 5+ years experience in accounting or publishing royalty accounting, proficiency with Excel & Word, strong organization & communication skills. Competitive salary & benefits. If interested, fax resume to:

(212) 742-1778
ME/W/JV/EOE

HELP WANTED

ROYALTY ASSISTANT

Entry-level position available with large music publishing company in NYC. Responsibilities include data entry, administrative work and royalty analysis. Accounting background a plus. Send resume to:

Box 8415
Billboard Classified
1515 Broadway
New York, N.Y. 10036

WANTED:
PRODUCT MANAGER

For record label.
Prior experience a must.
Fax resume to:
(212) 664-8391.

FOR SALE

Any Case \$29.99
ILLUSTRATED & CD'S CASES
(800) 343-1433

Call New
ISLAND CASES
(in NY)
(516) 563-0633
Fax: (516) 563-1380



BUY DIRECT AND SAVE!

While other people are raising their prices, we are staying our. Major labels and LPs at low to 50% off. Your choice from the industry's largest selection. For free catalog call (800) 800-0247.

Fax (800) 800-0247 or write
George B. Miller
P.O. Box 4 Trenton, N.J. 08611-0020

BROWSER DISPLAY SYSTEMS

320 VIDEO TITLES in just 2 SQ. FT.
complete line of counter, wall, and floor displays.



Call or write today for FREE sample Pak

Browser
DISPLAY SYSTEMS

CHICAGO ONE STOP, INC.

100 West Superior Street, Chicago, IL 60601

Phone: (312) 467-8800 Fax: (312) 467-8410

STORE FOR SALE

MUSIC STORE FOR SALE

In world renown South Beach's hottest street.
3200 sq. ft. space, below market value, four year lease.
Extensive and constantly expanding customer base.
For further information free to contact us at
your convenience.
Tel. (305) 223-8012

ADVERTISING SPACE SALES

Billboard Magazine, the music industry's leading newsmagazine, seeks an energetic, hard-working and articulate sales rep for our growing inside sales operation. You should be able to speak on inbound sales and cold-calls to new prospects, and do what it takes to expand a very promising territory. Music industry experience is welcome but not essential; we want someone who can sell. 1 - 3 years sales experience preferred. Salary + commission + benefits. Fax your resume and salary history to:

HAROLD ITZKOWITZ (212) 536-8864

Billboard is an equal opportunity employer

SERVICES

OLD STYLE RECORD JACKET

7" AND 12"
Custom made from your printing
UNITED FILM &
PACKAGING
(212) 222-0787 FAX 222-3668

SPANISH CUTOUTS

Large Selection of Cassettes & CD's
Custom Promos Available
TARGEMUSIC DISTRIBUTORS
7025 NW 60th Street - Dept. 5
Miami, Florida 33166
PH: 305-591-2188 • FAX: 305-591-7210
DEALERS ONLY

COMPUTERS

Musicware
Complete PC2 inventory
available for ALL your needs!
- Available in Spanish too!
- Free catalog
Tel: (818) 222-7400
Fax: (818) 222-7494
e-mail: POG@undinet.com
http://www.dcdnet.com

YOUNG SYSTEMS LIMITED

COMPUTER SYSTEMS FOR
THE MUSIC & VIDEO INDUSTRY
770-449-0338
MORE THAN 10 YEARS OF EXPERIENCE
770-460-0723 FAX

RecordTrak

Inventory Management
800-942-3008
Fax: 303-763-1020
http://www.recordtrak.com

DJ SERVICES

DJ's & COLLECTORS
BROWNS MUSIC MARKETING
2168 S. Atlantic Blvd., #202
Montreal Park, CA. 91754
For CD Singles (Specialties like
mixes, CD's, collectibles etc.)
(312) 721-4663 Fax (312) 728-4373
http://www.brownsradio.com

MUSIC MERCHANDISE

ZMACHARS, INC.
MUSIC MERCHANDISE THE ONE STOP for
posters, t-shirts, stickers, juke, tape, juke,
bottle, mugs, lights, jewelry, for sale, etc.
collectibles, and much more... We have a service
desk complete with all the latest in health &
entertainment. Fax it at just one call.
NO MINIMUMS! BUY TODAY!
Call toll free: 1-800-268-7233 fax: 308-386-1824
http://www.zmachars.com

DJ LIGHTS

NEW AND USED
FREE CATALOG
800-876-5268

STORE
SUPPLIESNEW!
MULTIMEDIA MERCHANDISERS

Also complete line of display fixtures

- Factory Direct
- Wholesale Prices
- Same Day Shipping

PLASTIC WORKS 800.542.2392

Billboard Advertising
212-536-5174

HELP WANTED

ALLEGRO
NATIONAL INDEPENDENT DISTRIBUTOR
looking for a Product Manager for our Classical
division. Applicants must have at least 3
years experience in the music industry with
an emphasis in marketing and promotion.
Responsibilities include liaison between
SOURCE and our distributed labels, developing
comprehensive marketing plans and
enhancing consumer demand by analyzing
market trends and competitive information
to create merchandising and media promotion
programs while working within a team
atmosphere. Excellent written and oral
communication skills, as well as computer
skills are necessary. We offer a competitive
salary, comprehensive benefits, and
performance bonus. Interested parties
should send resume and salary history to:
Product Manager, Allegro Corporation,
1414 NE Airport Way, Portland, OR,
97232-3443, or Fax (503) 257-9641.
All applicants will be confidential. No telephone
calls, please.
Allegro is an equal opportunity employer
and supports a drug free environment.

PRODUCT MANAGER

NATIONAL INDEPENDENT DISTRIBUTOR
looking for a Product Manager for our Classical
division. Applicants must have at least 3
years experience in the music industry with
an emphasis in marketing and promotion.
Responsibilities include liaison between
SOURCE and our distributed labels, developing
comprehensive marketing plans and
enhancing consumer demand by analyzing
market trends and competitive information
to create merchandising and media promotion
programs while working within a team
atmosphere. Excellent written and oral
communication skills, as well as computer
skills are necessary. We offer a competitive
salary, comprehensive benefits, and
performance bonus. Interested parties
should send resume and salary history to:
Product Manager, Allegro Corporation,
1414 NE Airport Way, Portland, OR,
97232-3443, or Fax (503) 257-9641.
All applicants will be confidential. No telephone
calls, please.
Allegro is an equal opportunity employer
and supports a drug free environment.

RECORDING
STUDIO

FOR SALE
State of the art recording studio located
in the heart of So-Ho. AMEK CONSOLIDATE
TARE SACHOENI, TWO CHANNEL OUTBOARD
LIVE ROOM AND ISOLATED VOCA
ROOM. RECENTLY ADJUSTED SEARLE
PULSE SYSTEM/RECORDER SYSTEM
OFFICE/LONG LEASE/SECURITY
COMM. RENT TAX. Call 212-508-8678

RESULTS!!!

That's what you get from our ad in
Billboard Classified Section.

In its 103rd year, Billboard has a re-
sponsive readership of over 200,000
music industry professionals worldwide.
Known as "the SOURCE for the music
video/horror/entertainment industry",
Billboard has developed its reputation
leading the world in industry news and
always reporting it first.

If you have a position to fill, a product or
service to sell or any other classified re-
lated to advertising, Billboard Classified
Section gives you the most effective and
measurable market contacts.
Get Results - Call Today
(800) 223-7524 (toll free)
(212) 536-1744 (direct line)
(212) 536-4854 (fax)
Billboard Classified
1515 Broadway NY NY 10036
Attn: Jeff Serrate

FREE

(Advice)
HOW DO YOU MAKE
YOUR CLASSIFIED
AD PAY?

By getting it consistently constructive
results, for IMPACT! Simply state to a
prospective customer reply to an
advertisement the way they really do ap-
pear. Therefore, make sure you are
in the right place when you contact
customer. STAY ALIVE and
SATISFIED with AN ACTIVE
CUSTOMER.

CALL TOLL FREE TODAY!

(800) 223-7524
(212) 536-1744
FAX (212) 536-8864
JEFF SERRATE

HAVE YOU
LOGGED ONTO
BILLBOARD
ONLINE YET?

Visit our website at
http://www.billboard.com

LABELS KEY IN TO BOOKS' MESSAGES

(Continued from page 5)

The compilation features 16 tracks, including an original song by Liz Story, and a booklet containing thoughts from the author.

"Capturing the book on CD was a challenge," says Windham Hill senior director of field marketing Grace Newland. "The book's questions from Neal, keep the book in the forefront, and the music reflects the enlightening and uplifting experience of reading the book."

"We seek the selections 'musically' keep the spirit of the book, which poses possible answers to some of life's mysteries. It's not about offering answers to the songs because all of the ones we sent me were wonderful in one way or another," says the 55-year-old former radio talk-show host. "But some of the music spoke to my heart, and those are the ones I selected."

Story says translating the book into music wasn't a difficult task. "I was just thinking about the spiritual words, so this was easy to do, she says. "It's a wonderful book, and its spirit wasn't far from what I had already been doing."

Earlier last month, Earthtone Records released "Transformation Of Mind," featuring original music from the author and Dream member Christopher Franke, who also owns Sonic Images, which markets Earthtone releases.

The author's new album as a soundtrack to Chopra's 1991 book "Unconditional Life," readings from the book by the author are also included on the CD. "This is a score for the dialogue, with the music reflecting the words of the book," says Franke. "It's a musical interpretation of the book."

Other recent audio companions include "Music For The Soul," keyed to Moore's 1992 "Care Of The Soul: The Cultivation of the Soul in the Sacred in Everyday Life," which was issued by Angel Records.

The label also released a likeminded companion piece, "Gray's Men: From Men to Women Are From Venus." The collection of romantic duets has sold 17,000 units since its April 1 release, according to Sony Music.

"Music For The Soul," which features classical works, was released March 26 and has sold 5,800 units, says Sony's Goulet.

Although these books and their audio companions are meant to heal and soothe the soul, their commercial appeal also makes them ripe for

spinoff merchandise.

"The audio enhances the experience of the book, but not everyone is going to be able to pick up and read the book all the time," says Windham Hill's Newman. "But they can pop in the CD anytime."

Changes in the retail environment, which have opened new opportunities to tie in book and audio releases.

"There are more mainstream retailers for book and music under the same roof, and labels have discovered that it gives them an ability to market music to book buyers," says Bob Books & Music new age music buyer Brian McClellens. "It's a good platform."

But Newman says that the label doesn't expect the market for these releases to open widely. "I don't think we'll get a totally new audience, but with 'Conversations With God' being so mainstream, it can bring in more people," she says.

Walch's book has sold 1.5 million copies, according to Newman.

The brand names of Chopra, Walsh, and Newman have been labeled labels to capitalize on an established franchise.

"Moore is already a recognized brand, and the same consumers that

bought his book buy classical music occasionally," says Angel VP of sales U.S. Akmea Gutierrez.

"The Care Of The Soul" book spent 46 weeks on the New York Times' best-sellers list.

She adds that creating a more contemporary compilation for Gray's book is important to appeal to the "Mars, Venus" reader.

"Men Are From Mars, Women Are From Venus" had more heartland appeal," she says, and the people who read that book listen to adult contemporary radio and music."

Labels on the compilation include "Endless Love" by Diana Ross and Lionel Richie, "Reunited" by Peaches & Herb, and "Tonight I Celebrate My Love" by Peabo Bryson and Roberta Flack.

Other labels are also trying to capitalize on the brand names of spiritual growth.

Rhino Records, for example, is negotiating to release audio companions to the successful "Chicken Soup For The Soul" series by Jack Canfield.

A spokesman for the label says the deal is not complete, but he expects the company to have product out on the market next fall.

"Chicken Soup For The Soul," first released as a book in 1994, has more than 60 million items out on the market, including follow-up books, calendars, and audiobooks.

Walch has released a follow-up book, and a third is expected next fall. Windham Hill has no plans to release additional titles in the series. However, the label is considering other books. "We're a spiritually based label, and for us, this is a natural expansion," says Newman.

There has no other book and audio companions on the schedule either, according to a label spokeswoman.

Retailer labels are making deals with new age authors, Omaha, Neb.-based American Gramophone is taking a somewhat different tack, having created a Christmas pop book and eight-track CD from its star act, Mannheim Steamroller.

Available in stores now, "My Little Christmas Tree & Other Christmas Bedtime Stories" also includes a read-along storybook and is the brainchild of label founder Chip Davis, who also wrote the music.

Retail prices range from \$12.95.

Each track corresponds to a story in the book, which features popular Christmas stories. Six of the tracks were previously released, but two

were written especially for package.

"Parents can read the book while listening to the music in the background, and the kids can play with the pop-up book," says American Gramophone director of sales (U.S.) Dwight Montjar. "It's really a multimedia form."

Montjar says the new package has allowed the company to increase its distribution into bookstores, which previously hadn't carried Mannheim Steamroller product.

The label also created a merchandiser for music accounts that carries the package plus all of Mannheim Steamroller's Christmas product.

Montjar says the positive response to the Christmas package has prompted Davis to begin working on pop-up books for the label's 23-year-old "Fresh Air" series.

Each title in the seven-album series will have a companion book, and two more songs may be added, Montjar says.

The first four releases, revolving around the four seasons, are expected in the spring of 1995.

"The lead time for these books is enormous," says Montjar. "But it's a good way to revitalize the catalog."

INXS' HUTCHENCE MOURNED IN AUSTRALIA, WORLDWIDE

(Continued from page 13)

were 75% sold.

The band members—brothers Andrew, Jon, and Tim Farriss; and brothers Michael and Garry—received the news of Hutchence's death while awaiting his arrival for further rehearsals, unaware that an hour later they would be bound by a hotel staff member. The tour was canceled; the shocked band in "silence." The band members returned to Melbourne, where they "felt love and sympathy" to Hutchence's family and otherwise asked the media to respect their privacy.

Martha Troup, the band's manager, and other members "lost all the words to express the loss of someone like Michael. He was an amazing kind and loving soul who brought Michael to me and will forever miss his absence in it."

Michael was 33 years old, the former agent and longtime friend of the band who worked on the tour. "Michael is never a brooding person. The day after his death he made a statement saying, 'On behalf of the entire Hutchence family, we are extremely shocked and deeply saddened by the sudden death of our brother Michael. He was an amazing talent who touched many people around the world with his work and will be greatly missed. As we try to come to grips with the tragedy, we ask that the media please respect the memory of Michael and leave us to be talking to family members, including Michael Douglas, about movie projects. He played a drug-addicted young man in the movie 'Dogs In Space' and 19th-century romantic poet Percy Bysshe Shelley in Roger Corman's 'Frankenstein Unbound' and passed on roles in

"Princess: Queen Of The Desert," "Crash," and "Tango" due to band commitments.

Richard Gere and Paula Yates, the mother of his 16-month-old daughter, Heavenly Hiraani Teneji Lily, had contemplated relocating from Yates' new London to Sydney to escape the British tabloid press. Yates was offered a radio show in Sydney and was negotiating an offer from the Australian Broadcasting Corporation to host an entertainment show for the Ten network, for which Hutchence would have been creative producer.

Both Sydney and raised in Hong Kong and Hollywood, Calif., Hutchence was 17 when INXS be-

gan its rise from the Australian pub-circuit scene to hard touring throughout the world. The band's early rock attack attracted a young and black audience in the U.S., where the act was signed to Atlantic.

In its peak, INXS enjoyed a series of top five singles, including "Need You Tonight" (which won five MTV awards in 1984), "Devil Inside" (which won a 1985 Australian Clio award), and "Kick" (No. 1, 1986), "Kick" (No. 3, 1987), and "X" (No. 5, 1990).

Recent releases "Welcome To Wherever You Are" (1992), "Full Moon Dirty Hearts" (1993), and

"Elegantly Wasted" (1997)—the latter the first of a reported \$35 million, five-album deal with Mercury Records—have done well. But a survey in Business Weekly placed INXS at No. 21 among the country's top earners.

"I don't think I can have any comment on the singer's death by press time."

Immediately after news of Hutchence's death spread, stores in Sydney reported selling out of the band's 10-album catalog.

Assistance in preparing this story was provided by Melinda Neuman in New York.

PERSIAN CLASSICAL MUSIC FINDS U.S. EARS

(Continued from page 13)

featuring Parviz Meshkini on the otherworldly sounds of the *santur*, a three-octave dulcimer.

Shahrokh Yagdari founded Keresheh five years ago and has seen a rise in the popularity of Persian classical music that's been like "night and day," with the label's sales increasing 150% since last year. Yagdari is also concert organizer. "We're not just a production house," he says. "We're tied closely with the artists and try to work as one with them to spread the word on Persian classical music."

Keresheh's best markets are Los Angeles (which Yagdari estimates has the largest Persian population of more than 500,000), San Francisco, New York, and Washington, D.C.

The label's wares are distributed in France by Media Seven, with arrangements in the works for Germany, Switzerland, and the Netherlands. Keresheh also has an extensive web page and Internet site: www.keresheh.com.

"Eastern Apertures" saw a promotional issue as a cassette-only release last year and has undergone

a thorough digital remastering for CD. Other upcoming Keresheh offerings include albums by two of the greatest Iranian female vocalists, Farah Fakhri and Shahnaz, whose discs are due by March 21, the end of the Persian New Year.

One admirer of Keresheh's catalog is the British classical music retailer in London, Doranqush, proprietor of Heart's Music, a retail shop, mail-order house, and label fulfillment company in Tucson, Ariz. "Keresheh is a great little label—they're really dialed into their niche," he says. "The artists have quality liner notes, decent artwork, and Doranqush plans to make this sort of music—and good recording quality."

A fan of "Eastern Apertures" on cassette, Doranqush plans to make a healthy buy of the upcoming CD. Now that interest in Persian classical music has "exploded" in the U.S., he says, he'll be looking for artists about 60 such titles, which is just "a tip of the iceberg of what we can get."

Doranqush says that with world

music, more than any other genre, the key to sales is consumer exposure. That belief is the impetus for his shop's complete "try before you buy" policy. "I don't have that end, Doranqush publishes print and electronic versions of his "World Music Catalog & Review." He also co-hosts a bi-weekly two-hour "Global Rhythms" radio program on international station KXCI Tucson. "It doesn't matter what I play—Persian classical, whatever," he says, "my phone rings off the hook at the store the next day."

World music is 50% of sales at the full-service Heart's Music, Doranqush says. U.S. numbers for international offerings going up every year. Still, even though the "world is getting smaller by the day," he says, "incidents in the Middle East or wherever will create a backlash where sales will cool on a particular area."

"You want to believe that music is pure, that it exists above all the political and religious dogms in the world. Music speaks to people beyond all that, if they let it."

RHINO

(Continued from page 12)

Flash & the Furious Five, Kurtis Blow, the Meters, William Pickett, Slave, and War. "We wanted to make sure we got the best of music from the doo-wop era to the blues to the present," says Newell.

In addition to "Black History In My Mind Of Mine," Rhino is sponsoring an essay contest for high school students called "The Black History In Music Scholarship." Contestants are asked to write an essay on the role black music has played in American history and in their own lives.

The winner, chosen by Rhino and Intermusic, will receive a \$10,000 college scholarship. Entry forms will be available at Borders Books & Music stores and from teachers of the curriculum.

'With Hits 'Galore' And New Set Planned, The 'Never Fashionable' Cure Endures

NEVER ENOUGH: For someone whose stock and trade image embodies darkness and gloom, the Cure founder, lead singer Robert Smith is finding life just like heaven amid a just-released greatest-hits perspective, the band's first U.S. club dates in a decade, and a new studio album due in 1998.

Add to that the fact that the group is celebrating its 20th year after selling some 24 million albums since its first single, "Killing An Arab," charted in 1979. Since then, in fact, the Cure has become the virtual solo survivor among its class of alternative pioneers who died of the early 1980s.

Smith attributes the Cure's endurance to the fact that the group has never been deemed a trendy rock icon. "We have never been a fashionable band," he says. "Perhaps there have been times in different countries where we have been more in than out, but we've never relied on that. I think that has helped with the longevity—people judge what we do with the music."

The other factor: "I still enjoy the music, and I still want to do it."

The band's 18-track retrospective,

guitar licks were added by ex-Tin Machine member and David Bowie collaborator Reeves Gabrels.

When Smith took the rerecorded track back to the band, "I played it for them, and they said, 'Oh, that's that,' that the single for 'Galore,'" he says.

When Smith took the rerecorded track back to the band, "I played it for them, and they said, 'Oh, that's that,' that the single for 'Galore,'" he says.

When Smith took the rerecorded track back to the band, "I played it for them, and they said, 'Oh, that's that,' that the single for 'Galore,'" he says.

which he would say one thing and the other parties either weren't listening with an open mind or drew far-out conclusions. "I took those two completely unrelated conversations and put them together," he says, illustrating that "things can get to a point where you can have huge arguments with people, look back on it, and realize that you were arguing about the same thing. It happens to the best people at times."

Still, Smith stresses that the track is more about rhythm and instrumentation than the message. "I was much more concerned with the beat and the whole vibe of the song. That was more important than the individual words. With this one, I sort of returned to the kind of songwriting I had done in the early days: a jumbled incoherence. I wasn't quite sure what I wanted to say. There was just more of an essence."

The process of songwriting over the past 20 years, Smith says, has evolved dramatically, actually becoming an increasingly challenging task for him.

"When I first started, we'd do single singles, I wanted to be the Buzzcocks or Elvis Costello. I was writing very upbeat, three-minute pop stuff," he says. "But within a few years, my life took a downturn, and I felt pretty miserable. There was that struggle with you are, what you are doing, those things. That's what I wrote about."

"But as you grow older and supposedly wiser, you're supposed to know answers to questions you posed earlier in life. I suspect most people don't," Smith adds. "Now, my standards have come down. I don't need a mini-breakdown to write a song. As I've gotten older, I've become interested in more things, and my horizons have broadened. The palette has more color in it."

Overall, Smith thinks this second singles collection is stronger and has had more impact than "Standing On A Beach," adding that 70% of the tracks figure into the Cure's live performances that he says "I've always tried to break the group's work into such 'easy slices. I think the band had a period from '86 to '92 where we remained focused on it. For me, it's been different since then."

"There are certain things musically that we often come back to, elements that we've always loved. There's one particular early-'80s sound

and a late-'80s sound, based on the kinds of instruments, but if you look at the way the body of work, it's impossible to say there's a definitive Cure sound—except for my voice."

As to being influenced by what's floating modern rock radio now: "I'm mostly interested in what is and is not so contemporary; it's not of great concern to me," he says. "The music that I listen to—classical and classical stations—isn't necessarily what I write."

The band, meanwhile, has endured numerous personal changes through the years. However, Smith says that the current lineup is the best in years. "For the first time, with the particular band we have assembled at the moment, there's a kind of coherence that really brings the sound together," he says. "I think there have been times in the past where the individuals' own diversities have made that difficult."

So far, Smith has written six tracks for the upcoming project, which the group recorded during three weeks this past summer. He says that fans can expect to recognize the band's signature curiously cerebral, brooding "Like In A 'Wrong Number'; the new songs are being produced with more of a dance lean than some of its recent efforts. Again, Smith hopes to let Gabrels contribute guitar to several songs.

In the meantime, the Cure will busy itself through December playing nearly a dozen radio-station holiday shows that will be the band's first in over a year. The heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will be talking about. I expect that we'll be the heaviest, darkest set we've ever played."

"I'm excited that we'll be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will be talking about. I expect that we'll be the heaviest, darkest set we've ever played."

"I'm excited that we'll be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will be talking about. I expect that we'll be the heaviest, darkest set we've ever played."

"I'm excited that we'll be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will be talking about. I expect that we'll be the heaviest, darkest set we've ever played."

"I'm excited that we'll be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will be talking about. I expect that we'll be the heaviest, darkest set we've ever played."

"I'm excited that we'll be the heaviest, darkest set we've ever played," Smith says with an air of delight. "We want to do something that people will be talking about. I expect that we'll be the heaviest, darkest set we've ever played."

Hip-Hop Or Pop, Music's The Star At Stevens' 'PGC

JANUARY 1998 marks the seventh anniversary of Jay Stevens' 13-track Washington, D.C. band of WPGC-FM Wednesday, D.C. And what a long, strange trip it's been.

This spring, after routinely dominating the market as most of Stevens' tenure, WPGC found itself in the unfamiliar position of being tied for second behind R&B rival WKYS. After a re-search project and subsequent shift to WPGC's own internal mid-street, the summer Arbitron report put WPGC in first place, up 5.5-6.3 12-plus—markets away from six months ago, when, in Stevens' words, the station had bottomed out.

"We were playing too much pop," he says, specifically mentioning "Hanson's 'Mmmmbop,' Bob Carlisle's 'Butterfly Kisses' and the Blackstones' 'Like In A 'Wrong Number.'" "We became swayed by phone reaction and saw a little too far," he adds. "It was an awareness of our core audience that didn't expect that type of music from us anymore, especially when it was already a very different sound."

Times had indeed changed: In the not-40-distant past, WPGC sported double-digit shares. "We were also used to being No. 1 in the 12-plus," says Stevens. "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WZZF (2104). "That's just the way things are," says Stevens, who says Stevens' "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WZZF (2104). "That's just the way things are," says Stevens, who says Stevens' "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WZZF (2104). "That's just the way things are," says Stevens, who says Stevens' "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WZZF (2104). "That's just the way things are," says Stevens, who says Stevens' "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."

Part of that market shift coincided with the arrival of Bonneville top 40 WZZF (2104). "That's just the way things are," says Stevens, who says Stevens' "Back then, we could afford to be more broad. Then we woke up one day and realized that the market had changed. We had to adapt, like it or not."



JAY STEVENS
Program Director
WPGC-FM Washington, D.C.

"R&B and hip-hop" sign out front, is WPGC finally repaying itself as an R&B outlet, or does it still consider itself "top 40 for the market," a position that became increasingly difficult to defend once Z104 hit the air? "We don't care what the market says or trade magazines call us," says Stevens. "We play hit records for this market... we're called on by label reps and the R&B and pop-side. We're open to anyone."

Although WPGC has refocused on the 18-34 demo, Stevens still relies on morning host Donnie Simpson's upper-demo appeal. "Donnie's 26-34 demo has been a real lot to this station, and his name recognition is incredible," Stevens says. "The radio here is that as we evolve, Donnie is also evolving. Playing today's new music is harder on older listeners, but, like it or not, that's what the market dictates."

To capture more of a younger audience, as a nod to Art 97's success since its MCA artist contract was cancelled, Stevens recently hired MCA artist Chris Young as a co-host for middays. Former late-nighter Adams now covers afternoons, replacing Alia Dee. It's Tigger in the 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-1226-1227-1228-1229-1230-1231-1232-1233-1234-1235-1236-1237-1238-1239-1240-1241-1242-1243-1244-1245-1246-1247-1248-1249-1250-1251-1252-1253-1254-1255-1256-1257-1258-1259-1260-1261-1262-1263-1264-1265-1266-1267-1268-1269-1270-1271-1272-1273-1274-1275-1276-1277-1278-1279-1280-1281-1282-1283-1284-1285-1286-1287-1288-1289-1290-1291-1292-1293-1294-1295-1296-1297-1298-1299-1300-1301-1302-1303-1304-1305-1306-1307-1308-1309-1310-1311-1312-1313-1314-1315-1316-1317-1318-1319-1320-1321-1322-1323-1324-1325-1326-1327-1328-1329-1330-1331-1332-1333-1334-1335-1336-1337-1338-1339-1340-1341-1342-1343-1344-1345-1346-1347-1348-1349-1350-1351-1352-1353-1354-1355-1356-1357-1358-1359-1360-1361-1362-1363-1364-1365-1366-1367-1368-1369-1370-1371-1372-1373-1374-1375-1376-1377-1378-1379-1380-1381-1382-1383-1384-1385-1386-1387-1388-1389-1390-1391-1392-1393-1394-1395-1396-1397-1398-1399-1400-1401-1402-1403-1404-1405-1406-1407-1408-1409-1410-1411-1412-1413-1414-1415-1416-1417-1418-1419-1420-1421-1422-1423-1424-1425-1426-1427-1428-1429-1430-1431-1432-1433-1434-1435-1436-1437-1438-1439-1440-1441-1442-1443-1444-1445-1446-1447-1448-1449-1450-1451-1452-1453-1454-1455-1456-1457-1458-1459-1460-1461-1462-1463-1464-1465-1466-1467-1468-1469-1470-1471-1472-1473-1474-1475-1476-1477-1478-1479-1480-1481-1482-1483-1484-1485-1486-1487-1488-1489-1490-1491-1492-1493-1494-1495-1496-1497-1498-1499-1500-1501-1502-1503-1504-1505-1506-1507-1508-1509-1510-1511-1512-1513-1514-1515-1516-1517-1518-1519-1520-1521-1522-1523-1524-1525-1526-1527-1528-1529-1530-1531-1532-1533-1534-1535-1536-1537-1538-1539-1540-1541-1542-1543-1544-1545-1546-1547-1548-1549-1550-1551-1552-1553-1554-1555-1556-1557-1558-1559-1560-1561-1562-1563-1564-1565-1566-1567-1568-1569-1570-1571-1572-1573-1574-1575-1576-1577-1578-1579-1580-1581-1582-1583-1584-1585-1586-1587-1588-1589-1590-1591-1592-1593-1594-1595-1596-1597-1598-1599-1600-1601-1602-1603-1604-1605-1606-1607-1608-1609-1610-1611-1612-1613-1614-1615-1616-1617-1618-1619-1620-1621-1622-1623-1624-1625-1626-1627-1628-1629-1630-1631-1632-1633-1634-1635-1636-1637-1638-1639-1640-1641-1642-1643-1644-1645-1646-1647-1648-1649-1650-1651-1652-1653-1654-1655-1656-1657-1658-1659-1660-1661-1662-1663-1664-1665-1666-1667-1668-1669-1670-1671-1672-1673-1674-1675-1676-1677-1678-1679-1680-1681-1682-1683-1684-1685-1686-1687-1688-1689-1690-1691-1692-1693-1694-1695-1696-1697-1698-1699-1700-1701-1702-1703-1704-1705-1706-1707-1708-1709-1710-1711-1712-1713-1714-1715-1716-1717-1718-1719-1720-1721-1722-1723-1724-1725-1726-1727-1728-1729-1730-1731-1732-1733-1734-1735-1736-1737-1738-1739-1740-1741-1742-1743-1744-1745-1746-1747-1748-1749-1750-1751-1752-1753-1754-1755-1756-1757-1758-1759-1760-1761-1762-1763-1764-1765-1766-1767-1768-1769-1770-1771-1772-1773-1774-1775-1776-1777-1778-1779-1780-1781-1782-1783-1784-1785-1786-1787-1788-1789-1790-1791-1792-1793-1794-1795-1796-1797-1798-1799-1800-1801-1802-1803-1804-1805-1806-1807-1808-1809-1810-1811-1812-1813-1814-1815-1816-1817-1818-1819-1820-1821-1822-1823-1824-1825-1826-1827-1828-1829-1830-1831-1832-1833-1834-1835-1836-1837-1838-1839-1840-1841-1842-1843-1844-1845-1846-1847-1848-1849-1850-1851-1852-1853-1854-1855-1856-1857-1858-1859-1860-1861-1862-1863-1864-1865-1866-1867-1868-1869-1870-1871-1872-

Pretty faces might conceal nasty traces—ulterior motives, if you know what I mean, even new-generation Philly soulman G. Love. Maybe your wildest fantasies are your worst nightmares.

Love is talking about his No. 88 Modern Rock Tracks hit "Stepping Stones," which comes from his third OKeh Epic album, "Yeah, It's That Easy." "I wrote the song as if I were going mad, thinking about a girl I knew," he says. "But it's also about a friend of mine who I thought was disrespecting me. Sometimes you try to give something to someone, and then they step on it. I guess when you get handed things on a silver platter they cease to appreciate them."
"Yeah, It's That Easy" is a loose concept album

about friendship, both the down ("Stepping Stones," "Pull The Wool") and the ups ("I-76," "Take You There"). The record marks the first time Love has crafted a full-on studio album rather than just going in and cutting live with his Special Sauce



rhythm mates, drummer Jeff Clemens and bassist Jimmy Prescott. The new tracks feature Love playing with four band lineups, complete with contri-

butions on Hammond B-3 organ by a Zen master of funk, Dr. John.
Love is still tight with his high school buddies, although he points out that "as you get older and life changes and becomes more complex, you start to think about what's going to make those relationships last. The way I see it, you got to respect people's changing. And honesty is the recipe. In the long run, friendships take less time and energy if you just show respect and practice being honest no matter what."

Love's hometown of Philadelphia is a totem for him, musically and personally, as he draws inspiration from his circle and the city's great legacy of soul music. "Philly has profoundly affected who I am," he says. "It's got rhythm, that town."

Billboard

DECEMBER 6, 1997

Mainstream Rock Tracks

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
				No. 1	
1	1	1	20	TOUCH, PEE! AND STAND	CREED
2	2	2	15	BACK ON EARTH	THE CLASH
3	4	3	6	THE GIRL I LOVE	LED ZEPPELIN
4	6	7	4	THE MENDRY REMAINS	METALLICA
5	3	4	3	SLOW RIDE	KENNY WAYNE SHEPHERD BAND
6	5	4	11	EVERLONG	FOO FIGHTERS
7	7	5	16	DIRTY EYES	THE ROOTS
8	6	6	6	3 AM	MATCHBOX 20
9	10	9	13	ALMOST HONEST	MEGADETH
10	12	22	6	WALKIN' ON THE SUN	SMASH MOUTH
11	11	11	7	BOTH SIDES NOW	SAMMY HAGAR
12	9	9	8	JUNGLE	KISS
13	13	14	5	BLEED TOGETHER	SOUNDGARDEN
14	15	15	13	WALKIN' ON THE SUN	SMASH MOUTH
15	16	19	7	RATTLESNAKE	LIVE
				AIRPOWER	
16	20	25	6	WASH IT AWAY	BLACK LAG
17	14	12	12	HITCHIN' A RIDE	GREEN DAY
18	17	20	15	IF YOU COULD ONLY SEE	TONIC
19	31	34	3	FLIP THE SWITCH	THE ROLLING STONES
20	18	18	20	LIVE THROUGH THIS (FIFTEEN STORIES)	MIGHTY YOW PLUM
21	28	24	4	HUSH	NINJA SLAYER
22	22	21	11	EVERYTHING TO EVERYONE	EVERCLEAR
23	21	23	4	THREE MARLENS	THE WALLFLOWERS
24	31	31	16	I CHOOSE	THE OFFSPRING
25	28	16	12	ANYBODY SEEN MY BABY?	THE ROLLING STONES
26	26	34	4	FORTY SIX & 2	TOOL
27	30	31	4	ASHES TO ASHES	FAT1H NO MORE
28	29	31	4	WEEDS	THE JAY G
29	31	—	—	WITHOUT EXPRESSION	JOHN MELLENCAMP
30	NEW	—	—	THE UNFORGIVEN IV	METALLICA
31	34	—	—	THE DAF (MILK IS WASTED)	BEYWEIG
32	27	24	11	BLAME	COLLECTIVE SOUL
33	39	38	3	OPEN YOUR EYES	YES
34	28	25	9	GRADUATE	THIRD EYE BULL
35	27	—	—	DROWN IN ME	THE JASON BONHAM BAND
36	33	33	5	SO WHAT!	JANE'S ADDICTION
37	NEW	—	—	SO WHAT!	JANE'S ADDICTION
38	37	47	4	DO NOT GO AWAY	OASIS
39	35	36	6	BURNING MY SOUL	ORION THEATER
40	RE-ENTRY	15	—	ACEMA	TOOL

Billboard

DECEMBER 6, 1997

Modern Rock Tracks

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	TRACK TITLE	ARTIST
				No. 1	
1	1	1	13	THUTHUMPING	CHUMBAWAMBA
2	2	2	12	EVERYTHING TO EVERYONE	EVERCLEAR
3	4	4	19	EVERLONG	FOO FIGHTERS
4	3	2	7	WALKIN' ON THE SUN	SMASH MOUTH
5	6	7	7	MOUTH OF THE DEER	BUSH
6	7	10	8	3 AM	MATCHBOX 20
7	8	9	9	BITTER SWEET SYMPHONY	THE VERVE
8	12	13	8	SEX & CANDY	MARCY PLAYGROUNDS
9	11	11	11	TOUCH, PEE! AND STAND	OATS OF THE NEW ENGLAND
10	5	5	11	DO NOT GO AWAY	OASIS
11	10	8	10	WRONG NUMBER	THE CURE
12	15	19	5	HOW IT GOING TO BE	THE ROYAL BLOOD
13	9	6	13	HITCHIN' A RIDE	GREEN DAY
14	13	12	20	CRIMINAL MINDS	FIONA APPLE
				AIRPOWER	
15	28	—	—	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY
16	14	14	24	FLY	SUGAR RAY
17	27	34	3	BRICK	BEN FOLDS FIVE
18	17	18	9	ON AND ON	LONGPONS
19	21	20	11	LUCKY	SEVEN MARY THREE
20	16	21	7	RATTLESNAKE	LIVE
21	19	17	9	THREE MARLENS	THE WALLFLOWERS
22	11	16	16	SUMMERTIME	THE SUNDAYS
23	24	20	4	DAMMIT (GROWING UP)	BLINK 182
24	22	28	4	DEADWEIGHT	A BECK
25	28	28	4	SWEET SWEET CHEAP	SARAH MCKLACHLAN
26	28	26	4	SUGAR CUBE	SPACE MONKEYS
27	26	16	28	WRONG WAY	SHRIMP
28	25	22	4	SO WHAT!	JANE'S ADDICTION
29	29	21	23	BUILDING A MYSTERY	SARAH MCKLACHLAN
30	30	17	4	KARST POLICE	RADICAL
31	33	36	4	BRIMP, OF ASHA	CORNERSHOP
32	37	33	4	BLEED TOGETHER	SOUNDGARDEN
33	NEW	—	—	CLUMSY	OUR LADY BOSSA
34	31	24	18	THE BASICAL KING	THE MIGHTY MIGHTY BOSSAS
35	39	—	—	MY OWN PRISON	CREED
36	35	27	19	SUPERMAN'S DEAD	OUR LADY BOSSA
37	37	37	10	DOIN' TIME	SHRIMP
38	38	40	3	STEPPING STONES	G. LOVE & SPECIAL SAUCE
39	36	30	10	I CHOOSE	THE OFFSPRING
40	40	35	22	BREATHE	PHRODO



- 1) Get It? It's Gone / Janet Jackson
- 2) The Top And Jon Mitchell
- 3) On My Levels
- 4) Greatest Of Moments / Boys II Men
- 5) Oh My Love
- 6) Space Out / Little L Spice Out
- 7) I Wanna Be Your Man / Boyz II Men
- 8) Special
- 9) Lapping Stones / G. Love And Special Sauce
- 10) The Sound Of Unhappiness
- 11) Only When I Sleep / The Cows
- 12) Anybody Seen My Baby? / The Rolling Stones
- 13) Dream / Fear Not The Trees
- 14) Bye And Bye / Tony Tomlin
- 15) I Hate Kibbi The Radio Star / The Presidents Of The United States
- 16) Butterfly / Meshell Ndegeocello
- 17) Where The Love / Reason
- 18) Even After All / Friday Gyals
- 19) I Wanna Be Your Man / Boyz II Men
- 20) Wash My Face / Sade
- 21) I Want / Sade
- 22) I Want / Sade
- 23) I Want / Sade
- 24) I Want / Sade
- 25) I Want / Sade
- 26) I Want / Sade
- 27) I Want / Sade
- 28) I Want / Sade
- 29) I Want / Sade
- 30) I Want / Sade
- 31) I Want / Sade
- 32) I Want / Sade
- 33) I Want / Sade
- 34) I Want / Sade
- 35) I Want / Sade
- 36) I Want / Sade
- 37) I Want / Sade
- 38) I Want / Sade
- 39) I Want / Sade
- 40) I Want / Sade

Billboard Video Monitor THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONE'S ARE REPORTED BY BOX TOPS IN HEAD"



14 hours daily 1089 No Street NW Washington, DC 20018

- 1. **Bahin, Guns N' Roses** Back
- 2. **Miss "Whispering" Willow** Back \$2.16
- 3. **Blackstreet** Back
- 4. **Mr. Big** Back
- 5. **Ernie** Back
- 6. **James** Back
- 7. **James** Back
- 8. **James** Back
- 9. **James** Back
- 10. **Paul** Back
- 11. **Paul** Back
- 12. **Paul** Back
- 13. **Paul** Back
- 14. **Paul** Back
- 15. **Paul** Back
- 16. **Paul** Back
- 17. **Paul** Back
- 18. **Paul** Back
- 19. **Paul** Back
- 20. **Paul** Back

- 21. **Paul** Back
- 22. **Paul** Back
- 23. **Paul** Back
- 24. **Paul** Back
- 25. **Paul** Back
- 26. **Paul** Back
- 27. **Paul** Back
- 28. **Paul** Back
- 29. **Paul** Back
- 30. **Paul** Back
- 31. **Paul** Back
- 32. **Paul** Back
- 33. **Paul** Back
- 34. **Paul** Back
- 35. **Paul** Back
- 36. **Paul** Back
- 37. **Paul** Back
- 38. **Paul** Back
- 39. **Paul** Back
- 40. **Paul** Back

11 NEW ONE'S

- 41. **Paul** Back
- 42. **Paul** Back
- 43. **Paul** Back
- 44. **Paul** Back
- 45. **Paul** Back
- 46. **Paul** Back
- 47. **Paul** Back
- 48. **Paul** Back
- 49. **Paul** Back
- 50. **Paul** Back
- 51. **Paul** Back
- 52. **Paul** Back
- 53. **Paul** Back
- 54. **Paul** Back
- 55. **Paul** Back
- 56. **Paul** Back
- 57. **Paul** Back
- 58. **Paul** Back
- 59. **Paul** Back
- 60. **Paul** Back

11 NEW ONE'S

- 61. **Paul** Back
- 62. **Paul** Back
- 63. **Paul** Back
- 64. **Paul** Back
- 65. **Paul** Back
- 66. **Paul** Back
- 67. **Paul** Back
- 68. **Paul** Back
- 69. **Paul** Back
- 70. **Paul** Back
- 71. **Paul** Back
- 72. **Paul** Back
- 73. **Paul** Back
- 74. **Paul** Back
- 75. **Paul** Back
- 76. **Paul** Back
- 77. **Paul** Back
- 78. **Paul** Back
- 79. **Paul** Back
- 80. **Paul** Back

11 NEW ONE'S

- 81. **Paul** Back
- 82. **Paul** Back
- 83. **Paul** Back
- 84. **Paul** Back
- 85. **Paul** Back
- 86. **Paul** Back
- 87. **Paul** Back
- 88. **Paul** Back
- 89. **Paul** Back
- 90. **Paul** Back
- 91. **Paul** Back
- 92. **Paul** Back
- 93. **Paul** Back
- 94. **Paul** Back
- 95. **Paul** Back
- 96. **Paul** Back
- 97. **Paul** Back
- 98. **Paul** Back
- 99. **Paul** Back
- 100. **Paul** Back

11 NEW ONE'S

- 101. **Paul** Back
- 102. **Paul** Back
- 103. **Paul** Back
- 104. **Paul** Back
- 105. **Paul** Back
- 106. **Paul** Back
- 107. **Paul** Back
- 108. **Paul** Back
- 109. **Paul** Back
- 110. **Paul** Back
- 111. **Paul** Back
- 112. **Paul** Back
- 113. **Paul** Back
- 114. **Paul** Back
- 115. **Paul** Back
- 116. **Paul** Back
- 117. **Paul** Back
- 118. **Paul** Back
- 119. **Paul** Back
- 120. **Paul** Back

11 NEW ONE'S

- 121. **Paul** Back
- 122. **Paul** Back
- 123. **Paul** Back
- 124. **Paul** Back
- 125. **Paul** Back
- 126. **Paul** Back
- 127. **Paul** Back
- 128. **Paul** Back
- 129. **Paul** Back
- 130. **Paul** Back
- 131. **Paul** Back
- 132. **Paul** Back
- 133. **Paul** Back
- 134. **Paul** Back
- 135. **Paul** Back
- 136. **Paul** Back
- 137. **Paul** Back
- 138. **Paul** Back
- 139. **Paul** Back
- 140. **Paul** Back

11 NEW ONE'S

- 141. **Paul** Back
- 142. **Paul** Back
- 143. **Paul** Back
- 144. **Paul** Back
- 145. **Paul** Back
- 146. **Paul** Back
- 147. **Paul** Back
- 148. **Paul** Back
- 149. **Paul** Back
- 150. **Paul** Back
- 151. **Paul** Back
- 152. **Paul** Back
- 153. **Paul** Back
- 154. **Paul** Back
- 155. **Paul** Back
- 156. **Paul** Back
- 157. **Paul** Back
- 158. **Paul** Back
- 159. **Paul** Back
- 160. **Paul** Back

11 NEW ONE'S

- 161. **Paul** Back
- 162. **Paul** Back
- 163. **Paul** Back
- 164. **Paul** Back
- 165. **Paul** Back
- 166. **Paul** Back
- 167. **Paul** Back
- 168. **Paul** Back
- 169. **Paul** Back
- 170. **Paul** Back
- 171. **Paul** Back
- 172. **Paul** Back
- 173. **Paul** Back
- 174. **Paul** Back
- 175. **Paul** Back
- 176. **Paul** Back
- 177. **Paul** Back
- 178. **Paul** Back
- 179. **Paul** Back
- 180. **Paul** Back

11 NEW ONE'S

- 181. **Paul** Back
- 182. **Paul** Back
- 183. **Paul** Back
- 184. **Paul** Back
- 185. **Paul** Back
- 186. **Paul** Back
- 187. **Paul** Back
- 188. **Paul** Back
- 189. **Paul** Back
- 190. **Paul** Back
- 191. **Paul** Back
- 192. **Paul** Back
- 193. **Paul** Back
- 194. **Paul** Back
- 195. **Paul** Back
- 196. **Paul** Back
- 197. **Paul** Back
- 198. **Paul** Back
- 199. **Paul** Back
- 200. **Paul** Back

Women's Portrayal in Vids Debated At Billboard Confab

SEXIST VIDEOS? The portrayal of women on objects in music videos sparked heated debate at many panel discussions during the 19th annual Billboard Music Video Conference, held Nov. 20-22 at the Beverly Hills, Calif.

During the Nov. 22 "The Kids Speak" panel, which featured a focus group of 12 teenagers from diverse backgrounds, most of the teens complained about a double standard in music video. As one observed, "The men don't have to be good-looking, but women always have to be. And look beautiful, like supermodels." Others talked about how women in music video often wear revealing clothes, while men don't seem to be held to the same fashion standards.

The debate over female images in music video continued during the directors' panel held the same day. Nigel Dick of "Sex Pictures" moderated. "During the '50s, I've certainly been guilty of doing those kind of [sex] videos, but most of the time, it's the artist who demands that those kind of videos be made."

At the artists' panel, singer Carnie Wilson said, "Let's face it: Sex sells. I didn't get into this business to make video, but I know it comes with the package." When many audience members and panelists called for artists and directors to take more responsibility for how they portray women in music video, other conference attendees disagreed, saying that music videos are about escapism and that parents, not music video-makers, have the main responsibility in influencing kids.

THIS IS THAT: Other issues addressed during the conference include the rising cost of producing videos at a time when record companies are beginning to cut back on video promotion and production budgets. Modern rock artist, Poo, who spoke at the Nov. 22 artists' panel, said her videos cost \$40,000-\$60,000—far below the six-figure range expected from many artists. "I think when you have less money, it forces you to be more creative," she said.

During the directors' panel, Liz Friedlander of D.N.A. commented, "I feel more responsible for a project if it's the artist's song, as opposed to what kind of budget I've been given." On how video treatments should be handled, director Kevin Gerasko of SlighTVCo. said, "If people come to you with ideas, people should respect their copyright boundaries. If it's your treatment, it should be respected."

During the "Regional Programming" panel, where reps from record companies showed off clips from videos on stage, the companies' reps said a show wants more cooperation from labels, it has the responsibility to send more reports and air checks to the label. As a panel moderator, an exec of Newark, N.J.-based "Power Play"

said, "Don't wait for the labels to come to you. You have to go to them."

The community/partnership theme was ever-present at the "Video Production And Programming" panel. When asked what it takes to get a video on a national network, panelist Lewis Largent, VP of music and artists at MTV, said: "It comes down to having a great song." As for making videos, Largent said that artists shouldn't be afraid to take chances and "do something different" that will stand out from the pack.

WHAT THE KIDS WANT: If the teenage focus group was any indication, MTV's popularity seems to be waning among its target demographic. Most of the panelists named VH1 or BET as their favorite music video channel instead of MTV. One teenager summed up the reason why: "MTV doesn't show that much music anymore."

Nearly all the teenage panelists said that they bought an artist's album after they saw a video, and videos from a movie soundtrack were identified as particularly important. The panelists also cited bright colors and fashion as two of the main factors that capture their interest when watching music videos.

When asked what they would like to see more of in music videos, the majority of the teens called for better story lines, more eye-catching choreography, and having more "real people" in videos. One panelist concluded, "I'm sick of seeing men [in videos] who think they're pimpes."

A NEW IMAGE: During the conference, a new music video production known as International Media & Advertising Group in Entertainment (I.M.A.G.E.) was announced during the "Urban Issues" panel. I.M.A.G.E., which is headed by president Michael E. Kelly of the Phoenix video shows "The Breeze" and "L.I.V.E.," is aimed at promoting and providing a voice for independently produced music video programs.

I.M.A.G.E. has several member programs, including New York's "Dare TV," Los Angeles' "Video Inside," Philadelphia's "Urban X-Pressions," San Francisco's "California Music Channel," St. Louis' "Hot Expressions," and Austin's "SlayTV." The execs of I.M.A.G.E. hopes to offer group marketing and advertising rates for its program members. Membership is free and non-exclusive. For more information on I.M.A.G.E., contact Chuck Williams, VP of sales and marketing, at 850-884-3602 or visit the group's website at www.wipositive.com.

Assistance in preparing this column was provided by Genevieve Bell and Eileen Fitzpatrick in Los Angeles.

11 NEW ONE'S

- 1. **Mr. Big** Back
- 2. **Blackstreet** Back
- 3. **Blackstreet** Back
- 4. **Blackstreet** Back
- 5. **Blackstreet** Back
- 6. **Blackstreet** Back
- 7. **Blackstreet** Back
- 8. **Blackstreet** Back
- 9. **Blackstreet** Back
- 10. **Blackstreet** Back
- 11. **Blackstreet** Back
- 12. **Blackstreet** Back
- 13. **Blackstreet** Back
- 14. **Blackstreet** Back
- 15. **Blackstreet** Back
- 16. **Blackstreet** Back
- 17. **Blackstreet** Back
- 18. **Blackstreet** Back
- 19. **Blackstreet** Back
- 20. **Blackstreet** Back

11 NEW ONE'S

- 1. **Paul** Back
- 2. **Paul** Back
- 3. **Paul** Back
- 4. **Paul** Back
- 5. **Paul** Back
- 6. **Paul** Back
- 7. **Paul** Back
- 8. **Paul** Back
- 9. **Paul** Back
- 10. **Paul** Back
- 11. **Paul** Back
- 12. **Paul** Back
- 13. **Paul** Back
- 14. **Paul** Back
- 15. **Paul** Back
- 16. **Paul** Back
- 17. **Paul** Back
- 18. **Paul** Back
- 19. **Paul** Back
- 20. **Paul** Back

11 NEW ONE'S

- 1. **Paul** Back
- 2. **Paul** Back
- 3. **Paul** Back
- 4. **Paul** Back
- 5. **Paul** Back
- 6. **Paul** Back
- 7. **Paul** Back
- 8. **Paul** Back
- 9. **Paul** Back
- 10. **Paul** Back
- 11. **Paul** Back
- 12. **Paul** Back
- 13. **Paul** Back
- 14. **Paul** Back
- 15. **Paul** Back
- 16. **Paul** Back
- 17. **Paul** Back
- 18. **Paul** Back
- 19. **Paul** Back
- 20. **Paul** Back

11 NEW ONE'S

- 1. **Paul** Back
- 2. **Paul** Back
- 3. **Paul** Back
- 4. **Paul** Back
- 5. **Paul** Back
- 6. **Paul** Back
- 7. **Paul** Back
- 8. **Paul** Back
- 9. **Paul** Back
- 10. **Paul** Back
- 11. **Paul** Back
- 12. **Paul** Back
- 13. **Paul** Back
- 14. **Paul** Back
- 15. **Paul** Back
- 16. **Paul** Back
- 17. **Paul** Back
- 18. **Paul** Back
- 19. **Paul** Back
- 20. **Paul** Back

11 NEW ONE'S

- 1. **Paul** Back
- 2. **Paul** Back
- 3. **Paul** Back
- 4. **Paul** Back
- 5. **Paul** Back
- 6. **Paul** Back
- 7. **Paul** Back
- 8. **Paul** Back
- 9. **Paul** Back
- 10. **Paul** Back
- 11. **Paul** Back
- 12. **Paul** Back
- 13. **Paul** Back
- 14. **Paul** Back
- 15. **Paul** Back
- 16. **Paul** Back
- 17. **Paul** Back
- 18. **Paul** Back
- 19. **Paul** Back
- 20. **Paul** Back

MICHAEL HUTCHENCE

JANUARY 22ND
1960

NOVEMBER 22ND
1997

(Continued from page 3)

David Holmes on 1500/A&M; Josh Wink and Jamie Myerson on Drum & Bass; Alan Cummins on Virgin; Herb Orton on Dedicated; Talvin Singh and Howie B. on Island; Corneroph on Warner Bros./Roni Brown; Moko on Looka Bop; Bernie Bon & Represent on Island; Mery, J.K. and The Vagos and Lionrock on Time! Bomb. But for all of the product in the market, only Prodigy's *Mute/Maverick* and Fat of the Land and Forthead's *epromy* sets are currently on the Billboard 200, charted at Nos. 59 and 150, respectively. The *Prods* made its chart debut July 19 at No. 1.

Regardless, the major signing spree continues. High on the list of hotly-touted new releases due in '96 are named producer DJ Scott Hardwick's act God Within on Columbia and recently signed Warner Bros. group Natural Born Killers. DreamWorks is preparing a new release for the label. Pro-Promoters leads the States in early '96 with the debut album "Deeksdandrumandrockandroll," while Virgin is eyeing the February release for the band from Massive Attack. Sire will have an active first quarter with Jim Tenor's "Intervista," as well as new albums by Deeds & Marie.

Arista will get a jump start on the competition. Dec. 16 when it issues Robert Miles' "R&M," which shows the Italian disco style going for a more ambient/electronic sound than previous.

In light of this active product flow, it's no surprise that retailers are mildly concerned about there being too much product.

The bandwagon mentality of many labels, says Dave Levesque, a senior music buyer for the 37-store Harmony Music chain, has brought a flood of substandard product. "As with any boom, whether it's a revival or interest in something new, you're going to see a lot of bad product," says Levesque. "Some releases are an excellent representation of the style—and some are highly questionable."

JOINT-VENTURE APPROACH

Some majors have opted to combat this problem by tapping into a rich field of independent acts that have found success of the electronic community. Evidence of this game of musical chairs can be seen in recent deals that include the Los Angeles-based Third Records joining the newly formed Third Records Group. The first project from that deal is the multi-act compilation "Assembling The Future," head-mixed by DJ Muggs.

A&M tossed its hat in the ring by entering into a joint venture with electronic vets Phil Blaine and Gary Richards to form the new VP of A&R Jason Bentley. The noted club king, Quango Records co-founder, and host of two L.A. radio shows was named VP of A&R for the label. Bentley, who has worked with electronic luminaries William Orbit, who is contributing to the production of the pop icon's forthcoming album.

But not all majors are signing the same kind of artists as possible, the battle continues over what exactly "electronic music" is. As with most genre categories, it has become a matter of interpretation. The same sub-sections and stylistic

variations are endless, ranging from the hip-hop-infused trip-hop and breakbeat to the reggae-splashed jungle and ethereal ambient. Aggressive, upfront techno sounds previously aligned with the rave movement are now also classified as "electronic."

"There are a lot of people taking exception to the broadness of the category, but I think it's fine," says Mulu's Laura Campbell. "Quite frankly, the sound is evolving so quickly and mutating so many different concepts that

we were always shut on and overlooked by the record store station. But it was also our fault, because we couldn't commit to a lifestyle. We were giving the owner a disco station during the day, and at night we would try to push forward the revolution with the alternative sets."

BUT DOES IT SELL?

Despite a glut of product, Levesque says sales are still pretty steady—and not exclusively by the handful of acts that have been embraced by mainstream radio and video outlets. "The top-tier artists are doing well, but we're also seeing sales out of some of the second- and third-level artists like Speedy X, Tricky, DJ Shadow, and Goldie," says Levesque. "The latter artists, say Nas, 'Sattam' Release, it is slow on London Jan. 27. 'The kids that are into that have a scene of their own, and they're looking for stuff that's not on the charts or radio. Hip-hop is still that way. The kids are trying to one-up each other and get to things first."

The success of many acts, however, is regionally specific, says Levesque. While acts that originate from Europe or Detroit's renowned warehouse and club scene sell well for the most part, acts from Los Angeles, Los Angeles, for instance, have had little luck in the chain.

Still, not all retailers are convinced the scene is as hot as it seems. Chris Water, music buyer for Minnesota-based Down in the Valley, says that while he has noticed increased media coverage and radio airplay for acts of recent vintage, sales remain static.

"The dance samplers at developing record stores are great," says Water. "It kind of makes sense to pull it all together in the studio to consume."

Recent mainstream electronic music breakthroughs have been by acts creating a hybrid of sounds that also bring in traditional pop elements. The most notable examples are Olivo, who reached No. 9 on Billboard's Hot Dance Music/Maxi-Singles Sales chart with "You Are Not Alone," and Sneaker Pimps, which topped the *Heatseekers* Album chart earlier this year with "Beaming X."

1500's Blaine says musicians' general sense is that the genre is becoming permanently entrenched in pop music. "Electronic music production will have a major influence on the future. Whether that music is classified as electronic or not, there will be bands using those elements. Techno will enhance, not replace."

On the other hand, others believe the genre will have a harder time fully connecting with mainstream audiences as more than a passing trend.

ROCK STILL RULES?

"Middle America still rocks, and they will always rock," says Arista & A&R executive (U.S.) Jason Bentley. "Yes, Prodigy does rock, but they're basically an English punk band with a lead singer and beat behind them. That's different than a DJ. Do you think the masses will buy that?" says Howie B.

Indeed, programmers of mainstream video and radio outlets, unable or not committed enough to develop an audience in the genre, have relegated the majority of electronic acts to late-night airings and specialty programs.

KACD (Groove Radio) Los Angeles was the first to play the track on an album, but it was the station suffered from imaging and support problems. "When it came time for this electronic music, it was the only thing that had been built up in Time and USA Today to come in and save alternative radio, the record companies were not looking for it," says Howie B. "In America, most dance radio is R&B crossover, and we were perceived as this cheesy dance station. I always had a chip on my shoulder because we would be the first to play the track on an album, but when it came time to do a promo-

artist prices do really well, but the ironic thing is we're sold out some of those individual artist's albums going for the klickback, and it hasn't happened," he says. "The artists who were already established in the genre still sell consistently, but the whole [electronic] music hasn't done anything to assure or contribute to sales."

THEY LIKE TO SCORE

As majors explore new areas of exposure for their electronic acts, the field of movie soundtracks is proving to be reasonably effective, if not extremely so. It certainly has done anything but met with positive response from the artists involved.

"It's a situation that makes perfect sense," says Tronzo, who is among the artists who contributed arial to the soundtrack to "The Jackal." "Electronic music, by nature, is atmospheric and cinematic." MTV Soundtrack is looking for an encore performance of its million-plus selling "Mortal Kombat" soundtrack with the follow-up, "Mortal Kombat: The Motion Picture Soundtrack." RKO, Future Sound of London, and KMFDM.

The "Spawns" soundtrack, meanwhile, says that such unlikely cohorts as Atari Teenage Riot and Goldie with Korn and Henry Rollins, respectively, to create one of the more inventive film soundtracks of the last year. Out from that album, Filter and the Crystal Method's "(Can't You) Trip Like I Do," ended up with respectable airplay, peaking at No. 29 on the Modern Rock chart.

Taking a cue from the popularity of "The Matrix," the soundtrack for the movie "The Spawns" is also looking for an encore performance of its million-plus selling "Mortal Kombat" soundtrack with the follow-up, "Mortal Kombat: The Motion Picture Soundtrack." RKO, Future Sound of London, and KMFDM.

U.K. PONDERS APPETITE IN U.S. FOR ITS ARTISTS

(Continued from page 3)

There are generally open. It's just music."

Moretha vocalist Skye says that playing support on U.S. tours to both Live and Fiona Apple enabled the group to see new audiences. "Most of the gigs we did there are college gigs. The ones we did in rock venues were different. We had rock audiences for the first time," says Skye for Fire Apple. They were playing to 16- to 17-year-old girls through to 40-year-olds."

The British music scene's diversity allowed them to develop, but the "unimpressive" obsession with creating new subgenres, tagging, and classifying can also limit creativity, say some musicians.

"In Europe, everyone tends to deal with music by tempo," explains Griffin, "and if you're vacuous enough to do that, then it's ridiculous. People don't like to music classify to tempo."

Despite the initial U.S. success of Republica, or rather because of it, much of the British press was against the group. "The British press is homophobic/guitarist/ownpaper Johnny Male." "They think that there's something suspicious about us. One critic said we looked like the wrong side of Jake Ultrasov."

Labels, too, say the dreaded E-word as an advantage. Juliette Jagger, head of Virgin's UK division for Dec. 1995 records, says, "If the term 'electronic' helps sell the music, then that helps us."

Vanessa Rand is head of A&R for dedicated to the Core. "I don't appreciate, which has such breakbeat and sampled-driven acts as DJ Piatels and Luke D in Vegas on the roster. It's all under one thing," they're trying to do good thing," says Rand. "I will be the industry. It's the new image of the dance

raives, which frequently draw thousands of people, concert promoters are also attempting to exploit and expand this new audience niche.

This year saw several attempts at bringing the typically underground environs of live electronic shows to the road in festival-style tours. "This summer saw the Electric Highway tour, featuring Circuit Method and Fluke, while the Big Top tour hit the road in 500 cities and 100 venues among others. Another multi-artist tour, dubbed *Chaos*, was canceled before it began.

THE ROAD MORE TRAVELED

L.A.-based indie Moonshine Music, which toured label acts this fall under the name *Over America*, has announced plans this year to enter the touring fray by launching its own concert promotions arm, *OverAmerica LLC* (Billboard, Nov. 15).

Moonshine president Stephen Levy considers these tours dubious, noting that there's a serious "lack of expertise" in reaching out to the genre's fans. "There is a certain amount of doubt that our market truly is and how to attack it," he says. "The other [tours] approached the electronic market as a niche market, and such unlikely cohorts as Atari Teenage Riot and Goldie with Korn and Henry Rollins, respectively, to create one of the more inventive film soundtracks of the last year. Out from that album, Filter and the Crystal Method's "(Can't You) Trip Like I Do," ended up with respectable airplay, peaking at No. 29 on the Modern Rock chart."

In addition to a growing number of acts engaging live acts, Levy says, fans are also becoming more sophisticated. (Continued on next page)

underground there. "I've never tipped from here to take the U.S. by storm; the latest rock field, it be Suede, Blur, or Oasis, was expected to conquer America. There is a certain amount of doubt that our market truly is and how to attack it," he says. "The other [tours] approached the electronic market as a niche market, and such unlikely cohorts as Atari Teenage Riot and Goldie with Korn and Henry Rollins, respectively, to create one of the more inventive film soundtracks of the last year. Out from that album, Filter and the Crystal Method's "(Can't You) Trip Like I Do," ended up with respectable airplay, peaking at No. 29 on the Modern Rock chart."

MODEST U.S. SUCCESS

Prodigy and Republica benefited from modest success in the U.S. The Chemical Brothers doubled their U.S. sales to 600,000 units on their second album, "Dig Your Own Hole," but most other electronic acts have done more modestly there, according to Virgin, with Protek and Fluke notching up 14,000 sales each.

When the acts are regarded as developing acts, such figures are not disillusioning, says Lorraine Barry, head of international for Virgin U.K., which took over the Chemicals, Fluke, and Protek. "It will happen for Fluke in America because they will go back and get more and more exposure to that audience," she says. "The Chemicals acts have been developing their sound for years. For them, promotion often comes second to making the music and performing it, so that's why they've existed before the media attention."

Fluke's Jon Fugler is still optimistic about the band's performance in America and realistic about why, as he sees it, the U.S. market is not ready. (Continued on next page)

U.K. PONDERS APPETITE IN U.S. FOR ITS ARTISTS

(Continued from preceding page)

of electronics.

"The expectations came from the people who [had] thought to do with the music," he says. "It came from the business level, not people involved with it."

Morcheeba's Godfrey says, "Among the product managers in the U.S., I think there has been a misunderstanding. I don't think they understand that things have to be worked from the street up."

Daren Pickles, who with Dave Navarro runs Sir Records, says the U.S. business was expecting a creative and commercial movement on a par with grunge.

"The sound of rock scene was blown away by Nirvana and grunge. The problem with electronics was that it was not grunge," he says. "All these bands here are trying to be the new grunge."

As a result, labels are heading this message. John Loken is GM of China Records in the U.S., liaising between China's U.K. office and Sir Records, which handles the label's product in the U.S.

"With Supercharger, you can't follow the standard routes of radio [and] MTV exposure, which is how you normally cross over a record," Loken says. "Instead, it is using alternative channels such as the radio show *On One* and the XLR8B in San Francisco."

"You can spread your dollars a lot more thickly around the underground part, but the single's most important factor is the word-of-mouth."

Says Supercharger's Pickles, "In America they started from the top down. Here we started from the bottom up."

CULTURAL FACTORS

Other problems in British acts encountered in the U.S. includes differences in venues, as well as varying attitudes toward club life, alcohol, and drugs. The U.K. club scene, for example, has allowed a counterculture to develop, where clubbers may go for a night out to see, be seen, and listen to the music; an underground scene that feeds into the mainstream.

By contrast, U.S. clubs are still in a separate world from mainstream music, says Concrete's Rand. "The club scene here is unlike anything else in the world," she says. "It's a self-perpetuating scene, and we're all so immersed in it. America doesn't have that clubbing is a black, gay thing there."

Transporting the music out of its intimate, social British club setting into rock venues in the U.S. created the



MORCHEEBA

classic "fish out of water" syndrome—the network that had housed the scene did not exist in America.

Bookers and promoters were overenthusiastic, says Fogler of his experiences in the U.S. "The promoters of *The Electric Highway* tour, he says, "It was an ambitious tour. We had little contact with the people who have been doing this for more than 10 years. It was a mistake on our part. We had drawn ecstatic responses from festivalgoers over the years, pulling in an audience of disaffected or adventurous young people."

Fogler says, "Americans don't have the same kind of festival circuit. At festivals, you get builders rubbing shoulders with accountants. It's not a clubbing thing."

GUITARS COME TO FORE

It's unlikely to be a coincidence that U.S. audiences have taken to electronic music as the acts have developed a fascination with guitars and emerged as formidable performers.

Concrete's Male says the band experienced fans jumping onstage and mobbing as their guitar-laden first single, "Ready To Go," powered up the charts in 1993 during their tour earlier this year.

"People have said we opened the doors for other bands in America," says Male.

"For its grinding sound, the music is not 'rock' as America knows it. Trying to promote it as rock is a mistake, says Pickles of Supercharger, whose *Indochina* album "Wall To Wall Music" is as abrasive as that of any metal act. "For us, it's a reaction against house music here. Rock is where we've arrived at, but it's not

where we've come from."

Apoll 46's latest album, "Electro Glide In Blue," features a fuzzed-out cover of Iggy & the Stooges' "Raw Power" and "Ain't That A Bitch About Dub," which features a climbing Eddie Van Halen guitar riff over the top of clattering drum'n'bass.

A U.S. factor that has allowed the U.S. audience to warm to British left-field dance is that the music has developed into an album-friendly genre, as opposed to the militantly faceless, single-driven world of acid house of the early '90s.

Says Rand, "It's about albums and building artists."

"The main line of thought that will ensure that this genre of music gets more than one shot at success in the U.S. market, observers say.

British acts also believe that the U.S. will in time develop a similar



SUPERCHARGER

music scene nationally. Says Republic's Rand, "We've had 10 years of people playing around with Atari computers, which only cost a few hundred pounds. People here are used to hearing CDs. Americans are only just starting."

Supercharger's Pickles believes the current movement will "have music in the '90s and end up with the mainstreaming of house music."

SPAIN STRESSES LATIN LINKS

(Continued from page 5)

cross-over star Gloria Estefan (Billboard Bulletin, Nov. 21).

"The success of those things which is obvious, but which nobody until now had taken by the horns," says Tagarro of the drive to recognize the wider Latin American market, and the strength of Latin and Latino links was first conceived in June 1996. "You've only got to look at the unique historic, linguistic, and cultural links between Spain and Latin America, which go back centuries."

Current AFYVE chairman Claudio Conde, who also is president of Sony Music, did not make any specific comment by press time. However, Sony Music Europe senior VP Richard Ogden, an Amigo attendee, says the event is being held for the very good reason of Claudio's role as organizing chairman (of the awards), he says. "They went off without a hitch, and they're looking forward to this show as a regular occurrence." Industry sources say that the event cost approximately \$1 million to stage.

Premios Amigo was attended by three members of the Latin American federation of IFPI affiliates, FLAPP, including its president from Brazil, Mauro Valle Camero. The other two were the local association presidents from Portugal and Paraguay. "The first year was understandably limited, providing an arena for many of the acts," says Tagarro, "but the idea from now on is for Latin American countries to have a much higher participation."

"Although no decision has yet been taken," says Tagarro, "I think the great success of Amigo as a live and non-televized event makes it indispensable to our TV show. It will be in charge next year."

The show was broadcast live on Spain's leading top 40 radio music network, Cadena SER's Los 40 Principales, and three nights later on public television's TVE 1. Ratings showed that the average audience for the 10 p.m. 12:30 a.m. TV show collected 3 million, or 21% of audience share.

Tagarro comments, "These are good figures when you consider that

Sunday is a big cinema evening in Spain, the program was long, and, given the circumstances of the day, a soccer and a good selection of movies."

"I've been equally happy with results. Back in England Nov. 24, he said, "Anderson is coming forward to ear since the event. Considering it was the first show of its kind in Spain and my first big event outside the U.K., I think I did it absolutely there."

We slept three hours after the show, then spent 24 hours without sleep editing the TV program."

Spain's public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American markets. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

Spain's public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American markets. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

Spain's public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American markets. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

Spain's public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American markets. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

Spain's public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American markets. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

Spain's public television's international service, TVE Internacional, can air the event three times, and then AFYVE has the rights to sell the program to Latin American markets. "There is no doubt that interest will be high, as a third of the winners were from Latino markets," says Tagarro.

"The whole alternative dance thing has great parallels with the '60s," he adds. "The Beatles' rock took back American music, whittened it, and sold it back to them. Electronic music comes from America, but it could not be sold to Americans because it was faceless and black."

Even if some acts fail to live up to the expectations of the U.S. market, labels here are confident that the infinite variety that the scene is throwing up is bound to create something that fits in with everything that American audiences want.

And in the worst case, if it doesn't, the rest of the world is taking an avid interest.

As Virgin's Barry notes of the Chemical Brothers, "They had much earlier and more widespread coverage in Japan before the American media knew they were there."

artist) and Donato Y Estefano (group).
Sony's Ogden suggests that an even greater percentage of award winners could be present next time if Amigo organizers reconsider the show's place in the calendar. "It was a bit of an anomaly in the first year," he says. "They might want to think about moving it nearer, say, the San Remo event or the World Music Awards," thus allowing artists to organize their schedules accordingly.

Ogden adds that Sony Music "did everything we could" to get DIV on to the ceremonies, but that her prior TV experience in the U.S. made that impossible.

Spanish balladeer Sana—celebrating his 11th straight week at the top of the charts in his first year—has Warner Music album "Misa" (More)—was recognized as best male artist. Other Spanish winners were Ella Baila Solo (group) and Jarabe De Palo (album).

There were stage performances from Martin, Sana, the Corras, Italy's Enzo Ramazzotti, and Spain's Ana Torroja, Jarabe El Palo, and Rosanna, as well as Spice Girls. The master of ceremonies was singer/actor Miguel Bosé.

Label-by-label, Sony took five awards; Warner three; Universal, EMI, and Virgin two each; and PolyGram one.

AFYVE represents 97% of the Spanish music market, which IFPI figures show is the 11th largest in the world and which had grown 18% by October. In 1996, AFYVE reported sales of 51 million units worth 74 billion pesetas (\$507 million).

BMG CLASSICS

(Continued from page 13)

tain close contact with artists and BMG offices as well as European trading partners, such as key retailers and distributors."

BMG Classics includes the RCA Victor, RCA Red Seal, Unisphere, RCA Gold Seal, Living Stereo, and Deutsche Harmonia mundi labels. Distributed labels are Conifer Classics, ECM, and Heidecker. The label also collected the Boston Pops, Don Braden, Montserrat Caballe, the Chieftains, Marianna Faithfull, James Galway, Evelyn Glennie, David Gilmour, Rosalinda Kasarov, Dopyry Kissin, Keith Lockhart, Lorin Maazel, New York Voices, Leonard Statkin, and Michael Tilson Thomas.

INTERNET EXPOSURE RAISES PROFILE OF MUSIC VIDEOS (Continued from page 5)

as well as new technology companies seeking viable programming alternatives and online music sales.

For music video "marketing," as the delivery of video programming online is referred to, was a focal point of discussion at the 19th annual Billboard Video Conference in Los Angeles, Nov. 20-22 at the Beverly Hilton in Beverly Hills, Calif.

A keynote address delivered by the Box Worldwide president/CEO Alan McGlade said, "The new paradigm in the music industry wrought by new technology and alliances between such companies as the Box and Streamline through their parent company, Tele-Communications Inc.

Pointing to the progress being made with new digital, broad-band equipment, McGlade said, "The new paradigm is bringing us a broader outlet that allows a greater volume of music to pass through to consumers. Not only is the video widening, but its capacity will continue to increase, making the idea of just programming a music television channel old-fashioned."

RealNetworks CEO/Chairman Bob Glaser who concentrated on the ramifications of Internet-delivered video during his keynote speech, also suggested that "channel locked" cable systems will compete for subscribers with the customized playlists and interactive clips of the future.

While online video offering through standard 5.6 megabit/sec connections is sluggish and choppy, Glaser noted that viewings of video content on the Internet have increased more than 70% in the last 12 months.

"I don't think that there is any doubt, not in our minds, and hopefully not in the minds of the people here, that the Internet is really a new, transitional medium that is partially a new impact and is really only at the dawn of the impact it will have," said Glaser.

"We think that 37% will be considered true online video, partially on the Internet, but that in terms of the quality we can deliver and by taking an alternative approach to delivering video [through such means as animation]," he added. "The opportunity for the music video industry is just incredible."

FIRST ON LINE

This opportunity is being aggressively pursued by such companies as SonicNet, which reports that its new online video channel, Streamline (www.streamline.com) (Billboard, Nov. 15), was heavily trafficked during its first weeks of operation.

Nov. 22, 1998 had 50,000 video plays," says SonicNet president/editor in chief Nicholas Butterworth. "It's awesome and way beyond our imaginations."

Butterworth says feedback has been positive for the most part, although users are requesting clips from such music acts as Sly & the Family Stone and Hanson as well as more dated material. "We've got people asking for Sly & the Family Stone [performing] on the Internet on the Sly Site," says "I mean, really deep catalog."

Another company vying for a slice of the online video pie is start-up Vidnet (www.vidnet.com).

Vidnet VP/CM Mary Ann Collins says the site, which has yet to debut following the postponement of its planned Aug. 1 launch, is taking a particular interest in...

"When we do go up, we want people to think that this is something that is cool, and it's not like 'the quality is decided yet,'" says Collins. "We're get-

ting closer to broad-band, and as much as it's a hurry up and do it situation, you also have to take a 'sit back and wait' approach because the technology keeps getting better."

Though Collins says Vidnet will be outpacing and running some before the competition, the site will "float through the holidays" and begin its major promotional push in February, she says.

Tele-Communications companies AT&T and MCI, which are providing technical support to Vidnet, will include notice of the new service in customer billings next year.

Users will eventually be required to pay a \$4.96 monthly subscription fee to view the 250 clips, which will be rotated on a monthly basis.

Online broadcaster AudioNet (www.audionet.com) also has plans to expand its involvement in video streaming.

AudioNet president Mark Cuban says reformulating its CD jobbies to include video content is a natural step.

"You have to look at when people are using the computer. If you've got a kid at home with a 28.8 modem, the quality is marginal," says Cuban. "But think about the white-collar worker and the suburban office. They're in an office but may have plenty of bandwidth. These are people who spend a lot of money on music, and we can do better than either AOL, CBS, or MTV combined during working hours. More importantly, there's no competition for that audience."

REGIONAL EXPOSURE

Regional programmers are also exploring online opportunities.

Spun off from "A-Oh-Vee," an Internet-based music video service, program, AllVideos (www.allvideos.com) began streaming clips online in 1996.

The site, which offers more than 500 videos, is open to partially registered members and receives 1.5 million page views a month, according to AllVideos co-founders Peter Gorin and Greg Morrow.

While the site is cross-promoted with "A-Oh-Vee" and generates some revenue through ad sales, Gorin says the site is primarily being funded by adding an online retail function Jan. 15 called AllStore.

AllStore, which will fulfill its orders through an arrangement with Valley Stream, will be integrated into the AllVideos site and stand alone at www.allstore.com.

"What we're doing is developing a relationship between our website and the users' ability to buy the CD," says Morrow. "In the future, we're also looking at people having the ability to buy the videos, whether it's on DVD or VHS."

The site, which is using Vivo streaming technology, will switch to Micro-Streaming technology program before the end of the year.

While activity is bound to increase, some say more for sub-programming to be driven by demand and access to consumers.

"I would be surprised if there weren't dozens of video sites on the Net," says Morrow. "I think it's just Butterworth. That's what this is hard to do and do well. There won't be hundreds [of sites], and there will be very few sites that have access to the best-quality content and the largest number of users."

Atlantic artist Poe, who briefly joined Glaser during his keynote and credited the Internet with providing an

avenue for "global word-of-mouth," says the new channels are a vehicle to freedom.

Two ideologies for "Angry Johnny" and "Trigger Happy Jack" ran into problems at traditional music video outlets, which deemed the clips unacceptable because of lyrical and video content. The artist also had little luck at radio when her album "Hello" was released in 1995.

"It's liberating for the artist in the sense that when you create something, you can liberate yourself from worrying about whether it's going to get played on the radio or MTV, because you have another method to get it out," she says.

While World Wide Web programmers and artists applaud online video outlets, others voice concerns over technology and intellectual-property issues.

Dave Goldberg, CEO/editor of entertainment CD-ROM magazine and Web site Launch, says that the online video revolution may be premature in terms of true consumer interest.

Video content, only when it's personalized for users and paired with editorial content or offering exclusive footage, will draw in users, he says.

"MTV looks good. It sounds good, but it's not good," says Goldberg. "[With online video programming] even at higher quality levels, it's not enough in and of itself. There has to be something else going on at the computer other than the 'gee whiz' factor."

MTV VP of programming enterprise VP Matt Farber agrees that current video streaming technology leaves much to be desired for the vast majority of users.

MTV does not feel threatened by the emergence of streaming. The music video network has a massive presence on the Internet but has yet to employ the streaming of full-length clips.

POSSIBLE SOLUTIONS

To overcome bandwidth shortcomings in the mainstream, Glaser advocates new animation programs, such as the RealNetworks/Macromedia-developed RealFlash 5.0.

RealFlash requires 140,000 for a clip and with only a 50 kilobits (kbs) requirement—as opposed to the more than 30 kbs needed for high-quality audio—Glaser says animation streaming offers a more affordable, high-quality means of reaching the millions of users gathered on the Internet.

"[It's hard comparable] research to MTV," says Glaser. "Our research but our reach is large enough that if I were a new artist trying to get attention, I would certainly think, 'If you're taking the cost of the music and the one-third of average music video costs and has a promotional impact and broad reach is an incredible opportunity.'"

Labels, too, have expressed concern about online video channels in regard to whether the availability of artist clips will reduce the sales of compact disc traffic on the labels' own sites.

"It's a concern for us the same way we have a concern for audio, and that's why we're being very careful with all the new services we're putting out," says Atlantic head of multimedia Nikkie Slight, adding that it is still too early in the era of online video to determine Atlantic's future policy on servicing

online clips.

Currently, there are more than 100 full-length videos being streamed on Atlantic's Web site (www.atlanticrecords.com), while the label is offering 30-second audiotape to other Web sites.

Butterworth is sympathetic to the hesitancy on the part of some labels to supply clips but is confident that his service will soon be embraced.

"I'm not in disagreement with the label groups about what the right model is for their content," he says.

MTV, BOX TO BOW MULTIPLE CHANNELS (Continued from page 5)

The new channels are welcomed by cable operators and consumers, who will provide additional avenues for record labels to expose artists who may have been shut out of traditional music video outlets.

MTV Networks officially announced its plans for a seven-channel cable offering, called the Suite From MTV and VH1, Nov. 25 (Billboard Bulletin, Nov. 22). The new channels will include MTV Rocks (hard rock/heavy metal), MTV Indie (music from independent labels), MTV Ritmo (Latin and Caribbean), MTV World (international), VH1 Country (country, music), and VH1 Smooth (jazzy, new age, and AC).

The Box Set was officially announced on Nov. 23, 1998, by World Wide Web president/CEO Alan McGlade at the 19th annual Billboard Music Video Conference Nov. 21 at the Princeton Convention Center in Beverly Hills, Calif. (Billboard Bulletin, Nov. 24). The Box Set comprises four new music video channels focusing on classic rock, pop, and R&B (Classic); pop; urban and contemporary (New); and alternative/modern rock (Edge).

"It's a great idea," says Wendy Griffiths, VP of video promotion for Reprise, which is producing the new channels that more artists will be able to get more exposure and sell more records."

The Box Set officially debuted in November as part of TCI's Headend in the Sky service. MTV Networks projects that the Suite will be launched by July 1998. Initially, both the Box Set and MTV Networks will be available in MTV Networks chairman/CEO Tom Preston says, "MTV and VH1 have now entered into three important relationships: analog cable, digital world, and digital cable. The Suite is a new means for our viewers and the music business. Everyone I've spoken to has been uniformly full of the idea."

"The Suite's programming will consist primarily of music videos and some concert footage, with "a possibility of showing full-length concerts in the near future," says "I don't know if we have plans to have VJs, at least for the first year."

The Box Set will be programmed primarily by the new digital channels, just like its predecessor, the Box. "In the digital world, successful music programming must rely on multiple delivery systems," says "The Suite must provide a wide range of products targeted to specific buying audiences, all for a great deal of consumer interest and satisfaction. Consumers' demand for personal choice."

The new music video channels will be part of the digital upgrades that will be systems nationwide will gradually begin to offering to their subscribers. Most cable systems operate under an analog system. Under the new digital upgrade, cable subscribers will be able to receive dozens of new channels.

"We fully expect that labels will want to think long and hard about the implications of this new medium before they come out with their own content. This is a great new showcase for artists and a great promotional benefit, and we expect every label to get involved."

Butterworth is sympathetic to the hesitancy on the part of some labels to supply clips but is confident that his service will soon be embraced.

"I'm not in disagreement with the label groups about what the right model is for their content," he says.

MTV, BOX TO BOW MULTIPLE CHANNELS (Continued from page 5)

including multiple feeds of existing content networks for an additional monthly fee on their cable bills.

"MTV Networks had this idea [for multiple channels] since 1991," said Preston. "But there hasn't been the technology to offer all these channels on cable systems, until now."

Both the Box and MTV Networks are offering the channels as a package deal. The Box Set will be available on offering separately as an optional service. M2 is available only via satellite dish, but at the Billboard Music Video Conference, McGlade said that M2 is music programming that MTV is close to securing its first cable distribution deal for the channel.

MTV Networks has experienced heavy criticism over recent years for decreasing its music-related programming. Preston says he's aware of the criticism but says that the network has actually increased its focus recently to include more music, and we plan to have even more music programming in the future." He adds that the Suite will be a viable alternative to the current programming that who want channels devoted entirely to their favorite genres.

MTV Networks projects that the Suite will be available in \$9 million homes by the end of 1998, says McGlade.

The Box's McGlade declined to offer projected figures for the Box Set, saying that it was "too early to tell, but we're optimistic that we will reach as many people as possible."

McGlade also has a comment on the Box's plans, but there's a lot of room for these new channels, and [MTV Networks] plans to provide valuable competition. We're in the first stages of digital cable, and we're confident that this will reach critical mass."

McGlade predicted that in order for the music industry to progress, "We need to have a new way to reach and make communication personal." He added that the Box Set will offer localized features, such as concert updates and artist information. Preston says that the Suite will also "probably offer short local segments, say, about one or two minutes of local programming."

Real Records director of video promotion (U.S.) Andrew Berkowitz says, "I hope these new channels are successful. Once the public sees that, it can only be a good thing for music fans and the music industry. I have a feeling that the target audience will be more adult-urban—people who are passionate, active music consumers."

Despite the enthusiasm, some observers have a "wait and see" attitude toward a multiplex music video world. "Once the public gets a good feel, then I'll believe it," says Griffiths.

"Once our salespeople start getting excited about it, then I'll really know it's had an impact."

Hot 100 Airplay™

Compiled from a national sample of airplay spots by Broadcast Data Systems' Radio Track service. 134 stations, electronic monitoring 24 hours a day, 7 days a week. Songs ranked by spins received, spins, computed by cross-referencing exact times of airplay with Arbitron station data. This data used as the base for Hot 100 Singles chart.

LAST WEEK	THIS WEEK	TITLE ARTIST (IMP./PROMOTION LABEL)	LAST WEEK	THIS WEEK	TITLE ARTIST (IMP./PROMOTION LABEL)
		** NO. 1 **			
1	1	12 THURSPRING 318 (Atlantic)	26	14	4 THE PRESIDENT THE PRESIDENT (Capricorn)
2	2	3 FLY MAYNARD FRANKLIN (Capricorn)	43	35	5 THE IMPRESSION THAT I GET THE IMPRESSION (Capricorn)
3	3	16 WALKAWAY ON THE SLIP SABINA BAUTISTA (Interscope)	46	30	40 DO YOU KNOW WHAT I TAKED DO YOU KNOW WHAT I TAKED (Capricorn)
4	39	19 HOW DO I LIVE HOW DO I LIVE (Capricorn)	47	56	6 SICK OF 2 ME SICK OF 2 ME (Capricorn)
5	15	10 YOU MAKE ME WANNA YOU MAKE ME WANNA (Capricorn)	51	51	5 BREAKING ALL THE RULES BREAKING ALL THE RULES (Capricorn)
6	20	5 FOOLISH GAMES FOOLISH GAMES (Capricorn)	52	51	1 I'LL COME TO YOU I'LL COME TO YOU (Capricorn)
7	10	1 I DON'T WANT TO WAIT I DON'T WANT TO WAIT (Capricorn)	44	40	40 DON'T STOP DON'T STOP (Capricorn)
8	7	3 PUNK MADONNA (Sire)	46	28	24 MEAN IN BLACK MEAN IN BLACK (Capricorn)
		11 ALL CHIED OUT ALL CHIED OUT (Capricorn)	47	52	18 EVERLONG EVERLONG (Capricorn)
		16 SEMI-CHARMED LIFE SEM-CHARMED LIFE (Capricorn)	52	18	12 EVERYTHING TO EVERYONE EVERYTHING TO EVERYONE (Capricorn)
		11 QUIT YOUR OWN COUNTRY QUIT YOUR OWN COUNTRY (Capricorn)	53	55	8 WHAT ABOUT US WHAT ABOUT US (Capricorn)
		12 OUT PLAYING GAMES (WITH MY HEART) OUT PLAYING GAMES (WITH MY HEART) (Capricorn)	53	55	11 SUMMERTIME SUMMERTIME (Capricorn)
		14 ALL FOR YOU (SISTER) ALL FOR YOU (SISTER) (Capricorn)	51	44	16 THE ONE WHO GREW UP IN THE GRASS THE ONE WHO GREW UP IN THE GRASS (Capricorn)
		11 SHOW ME LOVE SHOW ME LOVE (Capricorn)	53	57	7 THREE HARBELNS THREE HARBELNS (Capricorn)
		10 NO MONEY NO PROBLEMS NO MONEY NO PROBLEMS (Capricorn)	53	17	17 HONEY HONEY (Capricorn)
		4 SEASONS OF LONELINESS SEASONS OF LONELINESS (Capricorn)	56	6	6 BITTER SWEET SYMPHONY BITTER SWEET SYMPHONY (Capricorn)
		19 MY LOVE IS THE SHINE MY LOVE IS THE SHINE (Capricorn)	56	6	17 HEAVEN HEAVEN (Capricorn)
		25 BATTERED 26 (LAVANTAL)	56	5	5 THE ONE WHO GREW UP IN THE GRASS THE ONE WHO GREW UP IN THE GRASS (Capricorn)
		26 AS LONG AS YOU LOVE ME AS LONG AS YOU LOVE ME (Capricorn)	58	8	8 SWEET BURDEN SWEET BURDEN (Capricorn)
		20 SORRY ABOUT THE WAY YOU LOOK SORRY ABOUT THE WAY YOU LOOK (Capricorn)	58	8	8 SO HELP ME GIRL SO HELP ME GIRL (Capricorn)
		1 I DO I DO (Capricorn)	57	4	4 SEX & CANDY SEX & CANDY (Capricorn)
		26 CRIMINAL CRIMINAL (Capricorn)	58	20	20 DON'T GO AWAY DON'T GO AWAY (Capricorn)
		29 TAKE A LITTLE TIME TAKE A LITTLE TIME (Capricorn)	57	27	27 INVINCIBLE INVINCIBLE (Capricorn)
		25 TOGETHER AGAIN TOGETHER AGAIN (Capricorn)	61	4	4 A SONG FOR MAMA A SONG FOR MAMA (Capricorn)
		27 SUNNY CANE HOME SUNNY CANE HOME (Capricorn)	61	4	4 TIME OF YOUR LIFE (GOOD RIDDANCE) TIME OF YOUR LIFE (GOOD RIDDANCE) (Capricorn)
		33 HOW ACQUAINT HOW ACQUAINT (Capricorn)	68	4	4 LEGEND OF A CONJOUR LEGEND OF A CONJOUR (Capricorn)
		19 LOVE YOU DOWN LOVE YOU DOWN (Capricorn)	66	4	4 TOUCH, FEEL AND STAND TOUCH, FEEL AND STAND (Capricorn)
		34 TRULY MADLY DEEPLY TRULY MADLY DEEPLY (Capricorn)	70	14	14 SILVER SPIRITS SILVER SPIRITS (Capricorn)
		30 FEEL SO GOOD FEEL SO GOOD (Capricorn)	65	7	7 MOUTH MOUTH (Capricorn)
		31 ONE NEIGHBOR ONE NEIGHBOR (Capricorn)	68	7	7 WRONG NUMBER WRONG NUMBER (Capricorn)
		32 HOW'S IT GOING TO BE HOW'S IT GOING TO BE (Capricorn)	71	21	21 THE BEST OF LOVE THE BEST OF LOVE (Capricorn)
		35 BARELY BREATHING BARELY BREATHING (Capricorn)	73	1	1 MY BODY MY BODY (Capricorn)
		38 I'LL BE MISSING YOU I'LL BE MISSING YOU (Capricorn)	73	1	1 NO TENDU D'AMOR NO TENDU D'AMOR (Capricorn)
		2 ZECOME 1 ZECOME 1 (Capricorn)	74	62	62 EVERYTHING EVERYTHING (Capricorn)
		39 CRASH INTO ME CRASH INTO ME (Capricorn)	75	1	1 I WILL MISS YOU I WILL MISS YOU (Capricorn)

© Records with the greatest airplay ages. © 1997 Billboard/BSI Communications.

HOT 100 CURRENT AIRPLAY

1	1	1 RETURN OF THE MACK MACK (Atlantic)	14	25	25 HEAD OVER FEET HEAD OVER FEET (Capricorn)
2	3	3 I BELIEVE I CAN FLY I BELIEVE I CAN FLY (Atlantic)	15	30	30 CHANGE THE WORLD CHANGE THE WORLD (Capricorn)
3	4	4 LOVEFOOL LOVEFOOL (Capricorn)	18	59	59 IROBIC IROBIC (Capricorn)
4	17	17 UNBREAK MY HEART UNBREAK MY HEART (Capricorn)	18	58	58 BECAUSE YOU LOVED ME BECAUSE YOU LOVED ME (Capricorn)
5	4	16 I LOVE YOU ALWAYS FOREVER I LOVE YOU ALWAYS FOREVER (Capricorn)	21	58	58 WINDING WAY WINDING WAY (Capricorn)
6	15	15 BITCH BITCH (Capricorn)	21	58	58 WHERE WERE ALL THE CONJOURS WHERE WERE ALL THE CONJOURS (Capricorn)
7	6	6 CALL ME (SISTER) CALL ME (SISTER) (Capricorn)	29	13	29 EVERYDAY AT A WINDING ROAD EVERYDAY AT A WINDING ROAD (Capricorn)
8	27	27 DON'T LET GO (LOVE) DON'T LET GO (LOVE) (Capricorn)	32	26	32 IF BY MAGIC YOU HAPPY IF BY MAGIC YOU HAPPY (Capricorn)
9	47	47 MISBEGUN MISBEGUN (Capricorn)	34	8	8 YOU GOTTA BE YOU GOTTA BE (Capricorn)
10	1	1 I SAY A LITTLE PRAYER I SAY A LITTLE PRAYER (Capricorn)	34	8	8 ONEMAN ONEMAN (Capricorn)
11	49	49 COUNTRY IN THE CAR COUNTRY IN THE CAR (Capricorn)	25	16	28 NO DOUBT NO DOUBT (Capricorn)
12	31	31 YOU LEARN YOU LEARN (Capricorn)			

Records with the greatest airplay ages. © 1997 Billboard/BSI Communications.

Title/Artist - Licensing (g) Street Music Dist.

13	2	2 BEGGIE (I'll Be Back) BEGGIE (I'll Be Back) (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
14	4	4 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
15	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
16	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
17	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
18	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
19	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
20	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
21	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
22	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
23	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
24	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
25	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
26	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
27	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
28	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
29	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
30	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
31	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
32	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
33	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
34	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
35	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
36	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
37	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
38	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
39	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
40	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
41	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
42	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
43	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
44	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
45	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
46	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
47	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
48	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
49	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
50	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
51	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
52	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
53	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
54	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
55	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
56	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
57	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
58	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
59	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
60	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
61	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
62	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
63	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
64	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
65	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
66	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
67	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
68	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
69	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
70	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
71	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
72	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
73	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
74	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
75	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
76	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
77	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
78	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
79	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
80	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
81	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
82	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
83	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
84	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
85	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
86	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
87	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
88	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
89	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
90	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
91	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
92	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
93	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
94	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
95	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
96	1	1 AFTER 12 AFTER 12 (Capricorn)	35	1	1 4 SEASONS OF LONELINESS 4 SEASONS OF LONELINESS (Capricorn)
97	1	1 AFTER 12 AFTER 12 (Capricorn)	35		

Billboard.

TOP TEN RINGS...

For those deserving recognition
of their Artistic Achievement.



The Billboard Top Ten Ring is available for any Billboard charted Top Ten artist, musician, song writer, producer or arranger, in any category past or present.

Verification of achievement and identity is necessary.

Please call toll free, 1-888-545-0088, or fax 1-760-737-5164.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND RATED BY



DECEMBER 6, 1997

WEEK	LAST WEEK	2 WEEKS RATED	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	NEW	1	1	*** N. 1/HOT SHOT DEBUT *** MELLALUNA ELECTRA 62107-02 (10 9615 96)	RELOAD	1	1
2	NEW	1	1	CALINE DION 61566-1 (MCA) (10 9617 96)	LET'S TALK ABOUT LOVE	1	2
3	1	—	2	*** GREATEST GAINER *** BARBRA STREISAND COLUMBA 66181 (10 8017 88)	HIGHER GROUND	1	1
4	NEW	1	1	ERIKKA BADU 53037-1 (MCA) (10 9616 96)	LIVE	4	4
5	2	3	3	SHYAM THWIN MERRY (MCA) (10 9616 96)	COME ON OVER	2	2
6	5	11	11	LEANN RIMES 61566-1 (MCA) (10 9617 96)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	1
7	NEW	1	1	HANUMANTH 52471 (10 9617 96)	SNOWED IN	7	7
8	7	6	6	CHUMBAWAMBA 53039-1 (MCA) (10 9616 96)	TUBTHUMPER	6	6
9	5	1	1	MAISE BAD BOY 73073-1 (MCA) (10 9616 96)	HARLEM LOU	1	1
10	4	—	2	LSG EASTWEST 62102-02 (10 9616 96)	LEVERT SWEAT GILL	4	4
11	8	3	3	SPICE GIRLS VIRGIN 45111 (10 9617 96)	SPICEWORLD	8	8
12	NEW	1	1	LIED ZEPPULIN ATLANTIC 4001-140 (10 9616 96)	THE RBC SESSIONS	12	12
13	9	7	10	MARION CAREY 471 COLUMBIA 67843 (10 9617 96)	BUTTERFLY	1	1
14	10	11	11	MATCHBOX 20 471 UNATURAL 57114-02 (10 9616 96)	YOU'RE IF OR SOMEONE LIKE YOU	5	5
15	11	10	10	AQUA 471 MCA 11705 (10 9616 96)	AQUARIUM	7	7
16	11	26	29	NANSON 471 MERCURY 53431 (10 9617 96)	MIDDLE OF NOWHERE	2	2
17	12	3	14	FLEETWOOD MAC 471 REPRISE 46720-NANSON BRCS (10 9617 96)	THE DANCE	1	1
18	23	7	7	JANET 471 VIRGIN 44762 (10 9617 96)	THE VELVET ROPE	1	1
19	3	—	2	MYSTIKAL NO LIMIT 41629-02 (10 9616 96)	UNPREDICTABLE	3	3
20	NEW	1	1	MUG SHANE 53039-1 (MCA) (10 9616 96)	NO MORE GLORY	20	20
21	16	16	13	JEWEL 471 ATLANTIC 62100-04 (10 9615 96)	PIECES OF YOU	1	1
22	17	12	18	PUFF DADDY 471 THE FAMILY 471 BAD BOY 73073-1 (MCA) (10 9617 96)	NO WAY OUT	1	1
23	19	18	42	SPICE GIRLS 471 VIRGIN 45111 (10 9616 96)	SPICE	1	1
24	15	13	9	BOY II MEN 471 MOTOWN 53037-1 (10 9617 96)	EVOLUTION	1	1
25	NEW	1	1	KENNY G 471 A&T 13993 (10 9617 96)	KENNY G GREATEST HITS	25	25
26	22	22	19	SMASH MOUTH 471 A&T 10142 (10 9616 96)	FUSH YU MANG	20	20
27	26	23	13	TRISHA YEARWOOD 471 MCA Nashville 70311 (10 9616 96)	(SONGBOOK) A COLLECTION OF HITS	4	4
28	20	14	10	SOUNDTRACK 471 LAFACE 26041-1 (MCA) (10 9616 96)	SOUL FOOD	4	4
29	27	30	15	BACKSTREET BOYS 471 A&T 41989 (10 9615 96)	BACKSTREET BOYS	15	15
30	25	25	10	BROOKS & DUNN 471 A&T Nashville 19852 (10 9616 96)	THE GREATEST HITS COLLECTION	4	4
31	13	—	2	OKAY OSBOURNE 471 471 471 (10 9617 96)	THE OZZMAN COMETH	13	13
32	14	3	3	RAKIM 471 UNIVERSAL 52117 (10 9616 96)	THE 18TH LETTER	4	4
33	NEW	1	1	JOHN MELLENCAMP 471 MERCURY 53037-1 (10 9617 96)	THE BEST THAT I COULD DO	33	33
34	29	27	10	USHER 471 LAFACE 26041-1 (MCA) (10 9616 96)	MY WAY	15	15
35	18	3	3	JAY Z 471 A&T 10142 (10 9616 96)	IN MY LIFETIME... VOL. 1	3	3
36	24	15	13	MASTERS OF CHAMP 471 NO LIMIT 50077-1 (MCA) (10 9616 96)	GHETTO D	1	1
37	32	31	21	SUGAR RAY 471 COLUMBIA 68167 (10 9617 96)	MEN IN BLACK—THE ALBUM	1	1
38	33	32	22	SUGAR RAY 471 UNATURAL 57114-02 (10 9616 96)	FLOORED	12	12
39	40	36	11	VARIOUS ARTISTS 471 A&T Nashville 19852 (10 9616 96)	JOCK JAMES VOLUME 3	23	23
40	38	39	3	YENNI 471 VIRGIN 44981 (10 9617 96)	TRIBUTE	38	38
41	42	—	2	ANITA 471 REPRISE 46720-NANSON BRCS (10 9617 96)	PAINT THE SKY WITH STARS — THE BEST OF BYVA	41	41
42	NEW	1	1	PAUL SIMON 471 WARNER BROS. 40314 (10 9617 96)	SONGS FROM THE CAPTAIN	42	42
43	21	8	8	THE ROLLING STONES 471 VIRGIN 47127 (10 9617 96)	BRIDGES TO BABYLON	3	3
44	56	89	4	MANHEIM STEAMROLLER 471 AMERICAN GRAPHIC 1997 (10 9614 96)	CHRISTMAS LIVE	44	44
45	28	17	17	NAS ESCOBAR, FORT BROWN, AZ AND NATURE 471 VIRGIN 47127 (10 9617 96)	THE FIRM — ALL THE ALBUMS	39	39
46	39	44	3	MICHAEL BOLTON COLUMBIA 68532 (10 9617 96)	ALL THAT MATTERS	39	39
47	45	35	19	SARAH McLACHLAN 471 A&T 13970 (10 9616 96)	SURFACING	2	2
48	40	20	4	DAVE MATTHEWS BAND 471 NCS 51275-1 (MCA) (10 9616 96)	LIVE AT RED ROCKS 18.15	3	3
49	47	38	10	JUSTA JEMMES 471 LAFACE 26041-1 (MCA) (10 9616 96)	WHEN DISASTER STRIKES	3	3
50	44	37	25	TIM MCGRAW 471 CURE 77988 (10 9616 96)	EVERYONE	2	2
51	41	29	6	L. LOOL 471 DEF JAM 20077-1 (MCA) (10 9617 96)	PHENOMENON	7	7
52	49	123	5	VARIOUS ARTISTS 471 A&T Nashville 19852 (10 9616 96)	A VERY SPECIAL CHRISTMAS	3	3
53	46	34	3	VIONA APPEL 471 CLEAN-BLATE/WARNER 47489-02 (10 9616 96)	TRIAL	15	15

54	51	51	51	ACDC EASTWEST 62100-02 (10 9616 96)	BONFIRE	54	54
55	49	36	36	THE NOTORIOUS B.I.G. 471 BAD BOY 73073-1 (MCA) (10 9616 96)	LIFE AFTER DEATH	1	1
56	52	57	5	TRACE ADKINS 471 CAPITOL NASHVILLE 55496 (10 9616 96)	BIG TIME SHOW	56	56
57	61	66	31	MARY J. BLIGE 471 MCA 115667 (10 9616 96)	SHARE MY WORLD	1	1
58	41	2	2	B.R. KING 11111 (10 9617 96)	CELEBS WILD	94	94
59	143	—	2	VARIOUS ARTISTS 471 REPRISE 46720-NANSON BRCS (10 9617 96)	SUPERSTAR CHRISTMAS	59	59
60	68	45	4	THE CURE 471 PICTON/ELKRA 6111-002 (10 9616 96)	GALORE: THE SINGLES 1987-1997	32	32
61	52	7	7	EVERETT CLARK 36607 (10 9616 96)	SO MUCH FOR THE ART OF FLOW	33	33
62	100	101	101	MARTINA MCCRIBE 471 MCA Nashville 67516-02 (10 9616 96)	EVOLUTION	80	80
63	NEW	1	1	LISIO ALODIA 471 FORTMYN 21582 (10 9616 96)	SOME KIND OF ZOMBIE	99	99
64	101	104	104	CREED 471 WINDUP 13049 (10 9616 96)	MY OWN PRISON	93	93
65	110	110	110	VARIOUS ARTISTS 471 VIRGIN 42180 (10 9616 96)	PURE MOODS	100	100
66	111	110	111	DRU HILL 471 ISLAND 52406 (10 9616 96)	ORU HILL	23	23
67	104	98	97	STEVEN CURTIS CHAPMAN 471 SPANLOW 52420 (10 9616 96)	GREATEST HITS	87	87
68	105	80	8	BOB DYLAN 471 COLUMBIA 68532 (10 9617 96)	TIME OUT OF MIND	10	10
69	118	55	5	SALY-PEA 471 DEF JAM/NATION 20059-1 (MCA) (10 9617 96)	BRAND NEW	37	37
70	111	108	108	ROBYN 471 MCA 67477 (10 9616 96)	ROBYN IS HERE	105	105

Albums with the greatest sales gains this week. * Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ** RIAA certification for shipment of 1 million units, and CD albums with titles indicated by a numeral following the week. For bonus sets, and double albums with a running time that exceeds two hours, the RIAA multipliers are applied to the number of discs and/or tapes. *Asians include LP or cassette. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. These prices represent CD, and all other CD prices are suggested. Prices are projected from wholesale prices. Greatest Gainer shows chart's biggest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums released from outside the week. # indicates past or present Heatseeker title. © 1997, Billboard/PI Communications, and SoundScan, Inc.

WEEK	LAST WEEK	2 WEEKS AID	WEEKS ON CHART	ARTIST	ARTIST & NUMBER/STRUCTURE LABEL, GUESTS (LAST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	POSITION	WEEK	LAST WEEK	2 WEEKS AID	WEEKS ON CHART	ARTIST	ARTIST & NUMBER/STRUCTURE LABEL, GUESTS (LAST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	POSITION
106	95	82	27	THE MIGHTY MIGHTY BOSSONES ●	86 805 5347/EMERSON (02 9616 36 99)	LETS FACE IT	27	154	145	125	7	KENNY WATTS	REVELATION 2/469/WARNER BROS. (02 9616 36 99)	TRUBLE ALWAYS	74
109	36	77	27	FOO FIGHTERS ●	ROSWELL 58827/CAPITOL (02 9616 36 99)	THE COLOUR AND THE SHAPE	10	155	146	140	7	K-C & JOJO ●	MCA 116317 (02 9616 36 99)	LOVE IS	74
110	91	100	3	SMISSY KERSHAW	MERCURY 55632 (02 9616 36 99)	LABOR OF LOVE	31	(135)	166	161	9	ALJANDRO FERNANDEZ ●	SON JAZZ 82409 (02 9616 36 99)	ME ESTOY ENAMORADO	125
111	103	80	19	SAMMY "MISDEMEANOR" ELLIOTT ●	CAPITOL 620247 (02 9616 36 99)	SUPA DURA FLY	9	157	118	69	4	DEF'TONES	MAVERICK 8424/REPUBLIC (02 9616 36 99)	ANYWHERE THE FUR	29
112	98	83	3	LINDY WANDRONG	14 620502 (02 9616 36 99)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	4	158	150	136	9	BRIAN MCKNIGHT	MERCURY 530215 (02 9616 36 99)	ANYTIME	39
113	75	83	3	MURPHY MCCREARY	494 42504/ARISTA (02 9616 36 99)	IF I DON'T SAY THE NIGHT	83	159	149	144	9	311 & CAPTAIN JACK	MERCURY 8136 (02 9616 36 99)	TRANSISTOR 4	7
114	84	87	5	SOUNDTRACK CAST	59623 (02 9616 36 99)	BOOGIE NIGHTS	84	(160)	185	—	2	VARIOUS ARTISTS	HYPOHEMIA 11233 (02 9616 36 99)	CELTIC CHRISMAS III	160
(115)	141	149	77	METALLICA ●	4 ALKTRIA 42624/REPUBLIC (02 9616 36 99)	LOAD	1	161	136	—	3	VARIOUS ARTISTS	WORLDWIDE 56423/SONY (02 9616 36 99)	PURE DISCO 2	136
116	94	94	22	WOLFGANG PETRUCCI	REVEGE 41574 (02 9616 36 99)	WOLFGANG PRESENTS THE CARAVEL FEAT. REVEGE ALLSTARS	7	162	100	49	4	PHISH	42313/REPUBLIC (02 9616 36 99)	SLIP STITCH AND PASS	17
117	109	102	27	SISTER HAZEL ●	UNIVERSAL 5300 (02 9616 36 99)	SOMEWHERE MORE FAMILIAR	47	163	97	40	3	THE 3 MAFIA	LAUREL 414 (02 9616 36 99)	CHPT. 2: WORLD DOMINATION	40
118	96	94	34	TONIC ●	POLYDOR 53024/ARISTA (02 9616 36 99)	LEMON PARADE	42	164	112	70	6	GRAVEYARD	GET STUFF 220017 (02 9616 36 99)	THE PICK, THE SICKLE AND THE SHOVEL	20
119	117	113	42	PAULA COLLE ●	WAGG 4624/MANAGEMENT (02 9616 36 99)	THIS FIRE	33	165	152	129	24	NAL MCCOY ●	ATLANTIC (UNRELEASED) 8301 (02 9616 36 99)	GREATEST HITS	35
(120)	129	120	42	COLLIN RAYE ●	EPIC 62054 (02 9616 36 99)	THE BEST OF COLLIN RAYE — DIRECT HITS	33	166	157	157	11	BLINK 182	CARPO 11624/MCA (02 9616 36 99)	DUDE RANCH	135
121	113	119	32	SOUNDTRACK CAST	136 1141 55559 (02 9616 36 99)	SELENA	7	167	154	143	60	TOOL ●	FIREWORLD 31067 (02 9616 36 99)	ARENZA 2	2
122	120	130	31	BOB CARLELE ●	DUCK 41213 (02 9616 36 99)	BUTTERFLY KISSES (SHADES OF GRACE)	7	(168)	180	—	2	BARNEY	MANEY PUBLISHING 9517 (02 9616 36 99)	HAPPY HOLIDAYS, LOVE BARNEY	168
123	64	—	—	MC EHT	EPIC STREET 86041 VEPIC (02 9616 36 99)	LAST MAN STANDING	64	169	162	160	14	DENIS LEARY	AMM 54032 (02 9616 36 99)	LOCK 'N' LOAD	169
124	117	105	6	LORENA MCKENNETT	WARNER BROS. 46719 (02 9616 36 99)	THE BOOK OF SECRETS	60	170	162	160	14	ALLURE	TRACK MASTERS 62049 (02 9616 36 99)	ALLURE	160
125	106	118	56	ALAN JACKSON ●	ARISTA 58456 (02 9616 36 99)	EVERYTHING I LOVE	12	171	166	155	21	RADIOHEAD	CAPITOL 55229 (02 9616 36 99)	OK COMPUTER 1	1
(126)	144	137	30	JON B.	784 10050 MCA 42050/EPIC (02 9616 36 99)	COOL RELAX	12	172	151	126	25	WU-TANG CLAN ●	ATLANTIC 69531/ATLANTIC (02 9616 36 99)	WU-TANG FOREVER	21
127	112	115	36	AEROSMITH ●	COLUMBIA 67413 (02 9616 36 99)	900 LEVELS	10	173	137	85	4	KISS	MCA/312 53223 (12 96 16) (02 9616 36 99)	CARNIVAL OF SOULS: THE FINAL SESSIONS	27
128	128	116	17	CLINT BLACK ●	MCA/INTEGRAL 46715 (02 9616 36 99)	NOTHIN' BUT THE TALLHATS	43	174	158	138	9	JACKSON BROWNE	ELLYN 41112/REPUBLIC (02 9616 36 99)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
129	63	3	3	SOUNDGARDEN	AMM 54033 (02 9616 36 99)	A SIDES	63	175	169	75	3	TONI BRAXTON ●	LAFACE 26004 (02 9616 36 99)	SECRETS 2	2
(130)	142	142	29	MEREDITH BROOKS ●	CAPITOL 36939 (02 9616 36 99)	BLURRING THE EDGES	22	176	159	152	42	SQUARREL NUT ZIPPER ●	MANHATTAN 01377 (02 9616 36 99)	HOT 2	2
131	125	114	82	DAVE MATTHEWS BAND ●	CAPITOL 36939 (02 9616 36 99)	CRASH 2	22	177	167	134	4	BEBE WINANS	ATLANTIC 83044 (02 9616 36 99)	BEBE WINANS	125
132	123	109	6	PATTY LOVELESS	EPIC 67997 (02 9616 36 99)	LONG STRETCH OF LONESOME	68	178	153	135	4	NAL MCCOY	ATLANTIC (UNRELEASED) 83024 (02 9616 36 99)	BE GOOD AT IT	135
133	124	99	27	JOE ●	41037 (12 96 16) (02 9616 36 99)	ALL THAT I AM	13	179	153	127	17	SOUNDTRACK	INTEGRAL 58496/EPIC (02 9616 36 99)	SPAWN — THE ALBUM 7	17
(134)	165	159	7	THE JERKY BOYS	RCA/RED 54027/MERCURY (02 9616 36 99)	THE JERKY BOYS 4	63	(130)	190	—	1	5TH WARD BAND	RA/NOVA 10078 45117/INTEGRAL (02 9616 36 99)	USUAL SUSPECTS	180
135	130	124	15	MICHAEL PETERSON	REPUBLIC 46414/REPUBLIC (02 9616 36 99)	MICHAEL PETERSON	115	181	161	130	20	ADAM SANDLER	WARNER BROS. 46718 (02 9616 36 99)	WHAT'S YOUR NAME?	18
136	134	127	57	ELTON JOHN ●	MCA 11481 (02 9616 36 99)	LOVE SONGS 24	24	(132)	NEW!	—	—	MARCY PLAYGROUND	CAPITOL 53569 (02 9616 36 99)	MARCY PLAYGROUND	182
137	138	141	4	LEANN RIMES ●	1700 (02 9616 36 99)	UNCHAINED MELODY/THE EARLY YEARS	1	183	88	—	2	MARK & BRIAN	ATLANTIC 86557/ATLANTIC (02 9616 36 99)	YOU HAD TO BE THERE	48
138	93	78	41	RYAN BADER ●	REDEMPTION 53027/UNIVERSAL (02 9616 36 99)	BADJUMZ	2	184	155	—	2	SANDY PATY	WORD 68856/EPIC (02 9616 36 99)	ARTIST OF MY SOUL	155
139	116	117	13	VARIOUS ARTISTS	1800 1207 (02 9616 36 99)	ULTIMATE HIP HOP PARTY 1996	46	185	153	8	8	THE KNIFES	UNRELEASED (UNRELEASED) 83024 (02 9616 36 99)	JUST BETWEEN YOU AND ME	153
140	115	84	100	MAK 10 ●	PROBATION 55077 (02 9616 36 99)	BASED ON A TRUE STORY	14	(186)	197	—	2	RAY BOLT	WORD 68922 (02 9616 36 99)	A CHRISTMAS ALBUM	186
(141)	102	—	2	VARIOUS ARTISTS	619 53027/REPUBLIC (02 9616 36 99)	A COUNTRY SUPERSTAR CHRISTMAS	141	187	114	56	1	SPICE 1	41037 (12 96 16) (02 9616 36 99)	THE BOSS SASSINI (A.K.A. DR. BOB FROM DA BAY)	28
142	79	—	2	NOFX	41037 (12 96 16) (02 9616 36 99)	SO LONG...AND THANKS FOR ALL THE SHOES	79	188	171	150	15	LIVE MIGUEL ●	MCA LATINA 1078 (02 9616 36 99)	ROMANCES 14	1
143	121	75	36	REKKA ●	41037 (12 96 16) (02 9616 36 99)	ODELAY	16	189	174	170	40	LIVE	ADAPTIVE 11399/MCA (02 9616 36 99)	SECRET SANTA '98	1
(144)	NEW!	—	1	SOUNDTRACK	WALT DISNEY 62048 (02 9616 36 99)	BEAUTY AND THE BEAST: THE ENCHANTED CHRISTMAS	144	190	182	170	40	MEGADETH ●	CAPITOL 36822 (02 9616 36 99)	CRYPTIC WHIMINGS	10
145	135	92	9	EPMD ●	DEF JAM 53038/PROBATION (02 9616 36 99)	BACK IN BUSINESS	16	191	184	170	40	KENNY LOGGINS ●	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	191	
146	147	141	6	JOHN DENVER	LEGACY 61381 (02 9616 36 99)	THE BEST OF JOHN DENVER LIVE	5	192	188	182	9	SOMEONE FOR THE PEOPLE	ATLANTIC 86713 (02 9616 36 99)	THIS TIME IT'S PERSONAL	192
147	122	88	1	H-TOWN	13916 (02 9616 36 99)	LADIES DISCO	88	193	175	174	23	AC/DC ●	DEATH ROW/REPUBLIC 524034/INTEGRAL (02 9616 36 99)	ALL EYES ON ME	1
148	140	173	3	RICHARD MARX	CAPITOL 2194 (02 9616 36 99)	GREATEST HITS	140	194	169	154	9	GINUINE ●	550 MCA 67896/EPIC (02 9616 36 99)	GINUINE... THE BACHELOR	26
149	138	128	23	SOUNDTRACK	WORM 85166/EPIC (02 9616 36 99)	MY BEST FRIEND'S WEDDING	149	195	178	165	27	JOHN FOGERTY ●	WARNER BROS. 46426 (02 9616 36 99)	BLUE MOND SWAMP	37
150	119	111	8	PORTISHEAD	DEBAT 53919/INTEGRAL (02 9616 36 99)	PORTISHEAD	21	196	164	145	9	BOBBY BRON	42016/EPIC (02 9616 36 99)	HOMOGENE 28	
151	148	131	9	BRYAN WHITE ●	ARLUM 62047 (02 9616 36 99)	THE RIGHT PLACE	41	197	132	61	3	BJORK	REPUBLIC MCA 11491 (02 9616 36 99)	FOREVER 61	
152	137	101	9	THE SUNDAYS	62123/EPIC (02 9616 36 99)	STATIC & SILENCE	33	198	183	180	23	LILA MCCANN	ARLUM 62047 (02 9616 36 99)	LILA 86	
153	131	74	3	MARC ANTHONY	AMM 62156 (02 9616 36 99)	CONTRA LA CORRIENTE	74	199	200	178	13	YANNI	MCA 621153/INTEGRAL (02 9616 36 99)	DEVOTION: THE BEST OF YANNI	42

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac	Eric Burdon	66	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Beauty And The Beast: The Enchanted Christmas	144	Usher	34
151	Blues & Dunn	36	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Luther Vandross	112
152	Menahan Street	180	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
ACC 90	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
153	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
154	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
155	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
156	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
157	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
158	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
159	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
160	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
161	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
162	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
163	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
164	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
165	Boyce Brown	134	Enya	145	Jay-Z	116	Mase	9	The Notorious B.I.G.	191	Enchanted Christmas	144	Enchanted Christmas	144
166	Boyce Brown	134	Enya	145	Jay-Z	116	Mase							

JAMIROQUAI, ELLIOTT VIDS GET BILLBOARD HONORS

(Continued from page 3)

Nov. 22 at Billboard Live in West Hollywood, Calif.

The clip, featuring Jamiroquai front man Jason King slipping and sliding around a room with a moving floor, won the Maximum Vision Award and best clip honors in the alternative/modern rock field. It also earned Jonathan Glazer director of the year honors.



890-40

Miss "Misdemeanor" Elliott's *Good Man* (EastWest/EG) and "The Rain (Supa Dupa Fly)," which was named the year's best clip and best new artist clip in the rap field, was the only other multiple-award winner.

For an iFAnTastic Video honor, a new award determined by visitors to Billboard Online, went to Spice Girls' Virgin clip "Say You'll Be There." All of the other winners were chosen in a vote by music video professionals.

MIDEM ASIA MOVING TO BALI

(Continued from page 12)

people who would not otherwise attend.

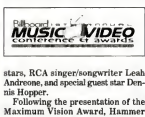
Other concerns include strict censorship laws governing importation into predominantly Muslim Indonesia. Some executives mention the prospect of bureaucratic hassles that could ensnare the sheer volume of music and, specifically, video product that accompanies a trade show of MIDEM Asia's size.

RMO's Whitfield says customs and censorship should not present problems, however. "We've already approved a freight forwarder, and we will supply all delegates with customs-clearance forms which will be handled

Hosted by VH1 VJ A.J. Hammer, the Billboard Music Video Awards was sponsored by College Television Network and broadcast for the first time by JMTV and Billboard Online.

Early in the ceremony, Hammer acknowledged the death of INXS singer Michael Hutchence (see story, page 13).

The show featured the presentation of 28 awards by Hammer and guest presenters Tommy Boy dance diva Jocelyn Enriquez, Jon Forte of Ruffhouse/Columbia act the Refugee All-



stars, RCA singer/songwriter Leah Anderson, and special guest Sean Doherty Hopper.

Following the presentation of the Maximum Vision Award, Hammer ribbed Hopper, saying that he didn't appear to be familiar with British act Jamiroquai. Hopper responded by quipping that he was very familiar with virtual insanity.

Performers at the ceremony included Busta Rhymes' hip-hop act Funkdafied, H.O.L.A.'s Veronica, and Mojo/Universal punk-rock outfit Reel Big Fish.

Taking the honors in the pop/rock field was Don Dokken's Interscope video "Don't Speak," which was

also by a freight forwarder in Indonesia. As long as people fill things in correctly and don't abuse the rules, it will be all taken care of in advance."

This year's MIDEM Asia, held May 23-24 at the Hong Kong Convention and Exhibition Center, drew 2,138 participants, representing nine companies from 43 countries. This contrasted with 4,482 delegates in 1996 and 2,129 in 1995, the convention's first year. RMO had expected more than 2,500 attendees in 1997.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

named best clip, and Fiona Apple's Clean Slate/War/Epic video "Sleep To Dream," selected as best new artist clip.

In the contemporary Christian field, de Taik's "Colored People" earned best clip, while Smalltown Poets' "Prophet, Priest & King" scored the nod for best new artist clip.

Both acts record for Forefront/Chor-



ROBYN

dant.

In the jazz/AC field, "God Bless the Child," by Tony Bennett Featuring Billie Holiday (Columbia), won the best clip honors, while Jewel's Warner Bros./Atlantic video for "Foolish Games" won best new artist clip.

In the hard rock division, Marilyn Manson's Nothing/Interscope clip "Beautiful People" won clip of the year, while Talk Show's Atlantic video "Hello Hello" garnered the best new artist honors.

RCA artist Robyn's "Do You Know (What It Takes)" earned the best new artist clip in the dance division, while "We Tryin' To Stay Alive," by Ruffhouse/Columbia set Wyck Egan Featuring Refugee Allstars, won best clip.

In the country field, best clip honors went to "I'm Your Love" by Curb artist Tim McGraw with Faith Hill, while "Even If It's Wrong," by Arista Nashville act BR5-48, won the best new artist clip.

The only tie was for best clip of the year in the R&B/urban field. "Mo Money Mo Problems" by Bad Boy/Arista set the Notorious B.I.G. Featuring Mase & Puff Daddy shared honors with "Men in Black" by Columbia rapper Will Smith. The best new artist clip in R&B/urban went to Kodak/Universal set Erykah Badu's "4 & 4 On 4."

The best new artist clip in the alternative/modern rock field went to Smash mouth's Interscope video "Walkin' on the Sun."

The following is a list of winners in the local/regional show categories, which were voted on by attendees at the Billboard Music Video Conference.

- | LAST YEAR | THIS YEAR | TITLE | ARTIST | RECORDING/PROMOTION LABEL |
|-----------|-----------|------------------------------------|----------------|---------------------------|
| 1 | 2 | DONT STOP | JAMIROQUAI | WARRIOR/EPIC |
| 2 | 4 | RISE | VERONICA | WARRIOR/EPIC |
| 3 | 5 | UP & DOWN | LEAH ANDERSON | WARRIOR/EPIC |
| 4 | 3 | SHOWDOWN | REEL BIG FISH | WARRIOR/EPIC |
| 5 | 1 | OH I SHAKE MY LEGS FOR THIS | SPICE GIRLS | WARRIOR/EPIC |
| 6 | 7 | MAN MOVING THE MUSIC | SEAN D. HOPPER | WARRIOR/EPIC |
| 7 | 13 | HEARTATION | LEAH ANDERSON | WARRIOR/EPIC |
| 8 | 14 | WHAT IF I DO | ROBYN | WARRIOR/EPIC |
| 9 | 4 | COME ON ELEVEN | FAITH HILL | WARRIOR/EPIC |
| 10 | 15 | COMETOWN | REEL BIG FISH | WARRIOR/EPIC |
| 11 | 20 | THAT SHIP | WANG CHANG | WARRIOR/EPIC |
| 12 | 17 | YOU DONT SEEM TO MISS ME | PATTY LOVELESS | WARRIOR/EPIC |
| 13 | 11 | EVER WALKING YOU GO | ARIELA VICE | WARRIOR/EPIC |

Building Under lists the top 25 singles under No. 100 which will air this week.

BETWEEN THE BUILDS

by Geoff Mayfield

FIREWORKS: Metallica's "Re-Load" bows at No. 1 atop the Billboard 200. Its 435,500-unit total is smaller than the sums with which it debuted in 1991 (386,000 units) and 1986 (580,000 units), but nonetheless, the hard-rocking vet becomes the first non-rap act to top the 400,000 mark in '97.

Celine Dion's "Let's Talk About Love" (No. 2) makes noise with 334,000 units, far ahead of the 193,000 pieces that last year's "Falling Into You" notched in its first week. There was only one week—during Christmas, when he sold 371,000—when that title had a higher tally. That was one on the chart for 62 weeks before it fell out of the top 10.

Meanwhile, there were zero weeks when the first albums by Erykah Badu and Hanson rang more than their new ones do. Badu's live set chimed in at No. 4 with 177,500 units; Hanson's Christmas set wrapped up at No. 7 with 125,000 units. "The BCB Sessions" of '70s gods Led Zeppelin, a double-length package, also exceeds 100,000 units at No. 12 (111,000).

WHO KNOWS? Now that the dust has cleared from Metallica's loud chart hop, the top of The Billboard 200 becomes a tug of war between a posthumous rap icon and the man who has spent more weeks at No. 1 than any other act in the '90s.

The dead rapper is 2Pac, whose last three albums debuted at No. 1 with average first-week sales of 480,000 units. Excluding 1985's "Me Against The World," his last two averaged more than 614,000, with his posthumous "R.I.P. Manifesto" recouping palauds about 604,000 units in week one.

Country superstar Garth Brooks is the guy who has worn The Billboard 200's crown more times, 33 weeks, than any other artist this decade. His last five non-Christmas sets have enjoyed an average first-week take in the neighborhood of 424,500 units. Brooks' 1996 Christmas album, "The Christmas Special," was 2Pac's death, so it's hard to say how much allure he still commands, just as the impact of Brooks' summertime HBO special in a wild card that is difficult to calculate. Due to Thanksgiving's production schedule, this column is not armed with the first-day sales reports that it usually would command, so pick 'em.

C-H-C-H-CHANGES: With this issue, the chart field previously identified as "Label" will now read "Imprint" (see story, page 8). Some of the changes include the imprint, such as the Arista joint ventures Bad Boy and LaFace, are staffed. Others, such as Atlantic's Lava and Big Beat monikers, are not staffed.

However, Billboard's longstanding policy is that the listings found here chart reflect the logos a consumer might find on product in the store. Our chart's adoption of the "Imprint" category erases the same times theory question of whether a label is indeed a label. Trust me when I tell you that question comes up more frequently than you might think. . . . Also new with this issue, which starts the 1998 chart year, is the listing of EMI/Capitol Entertainment Properties as the distributor label for most of EMI Music Distribution's catalog fare. The original labels for those titles will continue to reside in the Imprint field on Top Pop Catalog Albums and Top Country Catalog Albums.

FUNERAL FOR A FRIEND: The Billboard/Airplay/Monitor family grieves the untimely passing of Airplay/Monitor editor in chief Heston Hosten (Billboard, Nov. 29), who recently succumbed to a long and courageous fight with cancer. My co-worker, Jim, and his get-it-done attitude. As a friend, I'll never be able to replace that smile of his, which could brighten even the largest and most crowded room.

Heston checked in for what was ultimately his final hospital stay just before the Billboard/Airplay/Monitor Radio Seminar & Awards convened Oct. 16-18 in Orlando, Fla. It was there that I learned from a mutual friend of his grave prognosis, but when I called him from the confab, I kept that knowledge to myself, preferring to let him decide when, or even if, he would leave.

The phone conversation offered me a lasting snapshot of Heston's dedication, because when I told him that lots of people at the conference missed him and wished he could be here, he put aside concerns about his own fate, and, worrying instead that his absence was serving as a distraction, when I assumed he'd be in the room, he'd be rolling along smoothly and that he would be pleased to see how well his colleagues were taking care of business, he was relieved, his voice hinting a bit of that priceless smile.

I happened to be working in our New York headquarters, where most of the staff who reported to Heston work, during the week that he passed away. I could not help but be impressed by how well the charts and Airplay/Monitor crew bore up in the face of the very sad reality that we all had to embrace. It brought me back to that phone chat that Heston and I had about the week he'd be in the room, during the week that the staff's compartment in the face of dreary circumstances and unrelenting deadline pressure served as a living testimony to the professionalism that were hallmarks of his brief tenure here and his long stay at affiliated company Broadcast Data Systems. He would have been proud.

Over and above the professional example that he set, Heston's warmth, character, and sincerity will forever touch those of us who were able to rub shoulders with him. Rest well, sweet prince.

BUBBLING UNDER **NOT 100** SINGLES

LAST YEAR	THIS YEAR	TITLE	ARTIST	RECORDING/PROMOTION LABEL
1	4	DONT STOP	JAMIROQUAI	WARRIOR/EPIC
2	4	RISE	VERONICA	WARRIOR/EPIC
3	5	UP & DOWN	LEAH ANDERSON	WARRIOR/EPIC
4	3	SHOWDOWN	REEL BIG FISH	WARRIOR/EPIC
5	1	OH I SHAKE MY LEGS FOR THIS	SPICE GIRLS	WARRIOR/EPIC
6	7	MAN MOVING THE MUSIC	SEAN D. HOPPER	WARRIOR/EPIC
7	13	HEARTATION	LEAH ANDERSON	WARRIOR/EPIC
8	14	WHAT IF I DO	ROBYN	WARRIOR/EPIC
9	4	COME ON ELEVEN	FAITH HILL	WARRIOR/EPIC
10	15	COMETOWN	REEL BIG FISH	WARRIOR/EPIC
11	20	THAT SHIP	WANG CHANG	WARRIOR/EPIC
12	17	YOU DONT SEEM TO MISS ME	PATTY LOVELESS	WARRIOR/EPIC
13	11	EVER WALKING YOU GO	ARIELA VICE	WARRIOR/EPIC

- | LAST YEAR | THIS YEAR | TITLE | ARTIST | RECORDING/PROMOTION LABEL |
|-----------|-----------|-----------------------------|--------------|---------------------------|
| 14 | 1 | ONLY IF | WANG CHANG | WARRIOR/EPIC |
| 15 | 3 | THE BREKAS | NANCY FULTON | WARRIOR/EPIC |
| 16 | 16 | SAY HELLO TO ME | WANG CHANG | WARRIOR/EPIC |
| 17 | 21 | SANO AND WATER | WANG CHANG | WARRIOR/EPIC |
| 18 | 17 | ALIVE | PLAVIN JAMES | WARRIOR/EPIC |
| 19 | 4 | THE SUN | SMASH MOUTH | WARRIOR/EPIC |
| 20 | 22 | EVEN FLOW | WANG CHANG | WARRIOR/EPIC |
| 21 | 22 | PAPI CHULO | WANG CHANG | WARRIOR/EPIC |
| 22 | 33 | MORE THAN EVERYTHING | WANG CHANG | WARRIOR/EPIC |
| 23 | 11 | WHATEVER U WANT | WANG CHANG | WARRIOR/EPIC |
| 24 | 23 | DANCE HALL DAYS | WANG CHANG | WARRIOR/EPIC |
| 25 | 2 | LOVE OF MY LIFE | WANG CHANG | WARRIOR/EPIC |

TO OUR READERS

The Hot 100 Singles Spotlight will return next week.

NOVEMBER

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

BPI, N.Y. Times Launch Entertainment Web Site

BPI Communications Inc., parent company of the Billboard Music Group, and the New York Times Syndicate have joined forces to create Entertainment News Daily, a new Internet site devoted to entertainment news. The site (www.entertainmentnewsdaily.com) provides news and other information from BPI publications—including Billboard, The Hollywood Reporter, and Back Stage—as well as consumer dialogues from around the U.S.

Music coverage is a specialty of the new site. Music offerings include news stories from Billboard, as well as highlights of several key Billboard charts.

The new site also includes coverage of films, video, theater, television, and books. Articles are gleaned from the BPI titles and from such Times-as-

sociated dailies as the Boston Globe and the San Francisco Chronicle. The site also carries the Times Syndicate's "TV Tonight" column and specialized fare such as a science fiction column.

The new site is advertiser-supported and free to all Internet users. It also has an archive, offering historical information on the entertainment business for a monthly fee of \$4.95.

Then there is the "City Scene" button on the site that links users with the entertainment-oriented Web pages of newspapers in 27 cities in the U.S. and Canada.

John Morgan, BPI's VP of electronic media, says plans are under way to broaden the site's news sources to include the Times' international publications.

LSG Is More Than Sum Of Its Parts

GERALD LEVERT, Johnny Gill, and Keith Sweat have all had top five hits on the Hot 100 before, but now that the three stars have teamed up to form a supergroup, they are back in the upper reaches of the chart. "My Body" by LSG (EastWest) bulled 5-4 in its sixth chart week. Of the three, Sweat has achieved the highest peak position, reaching No. 2 in 1986 with "Twisted." The follow-up, "Nobody" peaked at No. 4.

Gill has been to No. 3 with his "other" group, New Edition, for whom "Hit Me Off" was a top three hit in 1991. As a solo artist, Gill had another No. 3 track, with "Ruh You The Right Way" in 1990. Levert's biggest hit until now was "Casanova," a No. 5 single in 1987 recorded with his group, Levert.

On the Billboard 200, the LSG album, "Levert, Sweat, Gill," entered at No. 4 last issue. That's a higher chart position than any of the artists have achieved on their own. Gill peaked at No. 8 in 1994 with a self-titled album, Levert went to No. 16 in 1990 with "Groove On," and Sweat hit No. 5 in 1996 with his self-titled album. Gill reached No. 1 as part of New Edition.

29 AND COUNTING: Now in his ninth week at No. 1 on the Hot 100 with "Something About The Way You Look Tonight," Elton John will probably still be in the top 10 come the beginning of 1998. That will extend his record of having at least one top 40 single every year to 29 consecutive years.

38 SPECIAL: Would you be impressed if an artist had 37 chart-topping albums, 34 of them consecutively? That's the record held by the most successful anthology series in history: "Now That's What I Call Music! 38" (EMI/Virgin/PolyGram) is No. 1 on the U.K. album chart compiled by Chart-Track (see *Hits of the World*, page 98). The series began in December 1983 as a joint venture between EMI and Virgin and has continued ever since, at the current

pace of three double-CDs a year. PolyGram became a partner in the venture in 1986. "Now That's What I Call Music! 4" is the only volume in the series to miss the No. 1 spot. That edition, released at Christmas 1984, peaked at No. 2.

ONE FINE DAY: Lou Reed's "Perfect Day" has charted in the U.K., but never by Reed. The song, originally heard on the 1972 album "Transformer," was a British chart entry for Duran Duran (No. 28) and Kirsty MacColl (No. 75, both in 1995). Now the song has been transformed into a charity recording, with proceeds going to the BPC. Children in Need fund. Released on Chrysalis, the song moves 5-1 on the U.K. singles chart this issue.

BBC: The BBC is also showing up on the U.S. chart this issue. The first Led Zeppelin album to chart in four years debuts at No. 12. "The BBC Sessions" (Atlantic) is the fourth entry for the group in the '90s and the most successful. The previous high was No. 18. Peak of the four-CD set "Led Zeppelin" in 1990. The BBC album is the highest-charting Zeppelin release since "Coda" was No. 6 in 1988.

BROADWAY BOUND: Paul Simon's "Songs From The Capeman" (Warner Bros.), featuring songs from the forthcoming Broadway show, debuts at No. 42. The original cast album of Broadway's newest hit, "The Lion King On Broadway" (Walt Disney) debuts at No. 20. And while "Beauty And The Beast" is still playing on Broadway, the soundtrack to "Beauty And The Beast: The Enchanted Christmas" (Walt Disney) opens at No. 144.

ACCURATE TITLE: "Long Time No See" is the name of Chico DeBarge's new album. The set enters the Billboard 200 at No. 86 and is the first album by him to appear on the chart since his eponymous debut in 1987. Unlike his siblings, Chico was never a member of the group DeBarge.



by Fred Bronson

'Top Pop Singles' Has More Info Than Ever

"Top Pop Singles 1965-1996" is the eighth edition of the most referred to book in the music industry. The updated edition offers more facts and features

than ever before. This essential research tool contains two new significant additions which more than double the number of titles of the previous edition. For one thing, all B-sides are now included. Secondly, the flip side of every charted vinyl single, as well as additional tracks on charted cassette and compact disc singles make their debut in "Top Pop Singles 1965-1996."

Another first is the inclusion of all the hits of Billboard's Hot 100 Singles Airplay chart with in the main artist and title sections. Now, all of the non-single

hits by artists such as No Doubt, Alanis Morissette and Smashing Pumpkins appear in chronological order with their Hot 100 hits.

Arranged alphabetically by artist, this typical entry in the book begins with an illuminating artist biography. Following in chronological sequence are the artist's hits as well as each hit's chart history (debut date, peak position and total weeks charted). Also included are indications of RIAA gold and platinum certifications plus thousands of notes of interest.

The new edition is available in selected bookstores or from Record Research at 800-827-9810 or fax 414-251-9452.



Billboard Music Awards
Las Vegas • Dec. 8, 1997
For more information, contact Susan Mazo at 212-536-5173

Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 7-10, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
Billboard Airplay Monitor Seminar & Awards
Pinate Hilton at Tapscott Club, Phoenix, Ariz. • Sept. 17-19, 1998
For more information, contact Maureen Ryan at 212-536-5062.

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES			YEAR-TO-DATE SALES BY ALBUM FORMAT		
	1998	1997		1998	1997
TOTAL	57,794,000	615,869,000 (LP 6.8%)	CD	341,407,000	381,402,000 (LP 11.7%)
ALBUMS	475,779,000	499,674,000 (LP 9%)	CASSETTE	133,152,000	117,083,000 (DN 12.1%)
SINGLES	102,161,000	116,195,000 (LP 13.7%)	OTHER	1,220,000	1,189,000 (DN 2.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,694,000	11,776,000	2,318,000
LAST WEEK	LAST WEEK	LAST WEEK
13,103,000	10,816,000	2,287,000
CHANGE	CHANGE	CHANGE
UP 7.6%	UP 8.9%	UP 1.4%
THIS WEEK TIPS	THIS WEEK TIPS	THIS WEEK TIPS
14,391,000	11,859,000	2,532,000
CHANGE	CHANGE	CHANGE
DOWN 2.1%	DOWN 0.7%	DOWN 8.5%

THIS ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	1998	CHANGE
CD	9,098,000	8,420,000	UP 8.1%	8,583,000	UP 6%
CASSETTE	2,650,000	2,374,000	UP 11.6%	3,248,000	DN 18.4%
OTHER	28,000	22,000	UP 27.3%	28,000	NONE

ROUNDED FIGURES FOR WEEK ENDING 11/9/97

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

(2/4 46819)

MIDNIGHT IN THE GARDEN OF GOOD AND EVIL

A Johnny Mercer songbook.

k.d. lang

Joe Williams

Paula Cole

Rosemary Clooney

Brad Mehldau

Cassandra Wilson

Kevin Spacey

Alison Eastwood

Clint Eastwood

Alison Krauss

Kevin Mahogany

Diana Krall

Tony Bennett

Joshua Redman



"The best tribute of all to Savannah and its native son, Johnny Mercer. From k.d. lang's "Skylark" to Kevin Spacey's "That Old Black Magic," this is the most enjoyable listening to come out of a movie in years."

—Jack Matthews, *Newsday*

"Paula Cole delivers a brilliant reading of 'Autumn Leaves'." —*Variety*

"The soundtrack, composed of Johnny Mercer classics, is splendid." —*Liz Smith*

Produced by Matt Pierson and Clint Eastwood

UNBELIEVABLE

IT'S NOT A GAME!

PUFF DADDY & THE FAMILY

"Can't Nobody Hold Me Down"

#1 Hot 100 Single and R&B Single for 6 weeks - Triple Platinum

"I'll Be Missing You"

#1 Hot 100 Single for 11 weeks, #1 R&B Single for 6 weeks - 4x Platinum

"Been Around The World" - Already Top 20 at R&B Airplay

"It's All About The Benjamins"

Now at R&B and Pop, Remix (featuring Dave Grohl & Rob Zombie, Tommy Stinson and FezzBubba! at Rock now!

From his #1 debut album, **No Way Out** - Now past Triple Platinum

THE NOTORIOUS B.I.G.

"Hypnotize"

#1 Hot 100 Single and R&B Single for 9 weeks - Platinum

"Mo Money Mo Problems"

#1 Hot 100 Single for 2 weeks, #2 R&B Single - Platinum

New Single, "Sky's The Limit,"

at R&B and Crossover now.

From his #1 album **Life After Death**

Now past 7x Platinum

MA\$E

"Feel So Good"

Top 10 Hot 100 Single, Top 5 R&B Single -

Already Gold

From his #1 debut album,

Hateen World - Now past Platinum



CHANGING THE FACE OF MUSIC...ONE #1 HIT AT A TIME.

www.aristarec.com www.badboy-ent.com